

KSAN's new sound—why the '60s finally came to an end  
Surprise! How a big Feinstein donor got a juicy port lease  
The synfuel hoax • Ready for the earthquake?

The San Francisco

# Bay Guardian

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## FALL CLASSES & SCHOOLS '79

A dilettante's guide to 75 Bay Area schools. Learn to build a house, tune your car, train your dog, cut hair, speak Arabic, cook the French way . . . and just about anything else.

### DAY & NIGHT:

Our 8-day entertainment guide

Rick & Ruby

Tribal Stomping

Calendar of events



PHOTO BY VICTORIA ROUSE

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## DAY & NIGHT

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### LECTURES, FORUMS AND CONFERENCES

"Labor, Economics and Inflation" are the topics of a phone-in radio show focusing on the philosophy of Henry George, who advocated the abolition of all taxes except one on property, and other alternative views of labor. Sun/2, 9 pm-midnight, KJAZ 92.7 FM.

**IRE Second Annual Western Regional Conference.** Investigative Reporters and Editors get together for a three-day conference with 13 workshops on investigating organized crime and local government, handling sources, how to live with the law, using public records, nuclear and environmental coverage, ethics of investigating and a new how-to session for beginning investigative reporters. Registration is \$45 for IRE members plus \$15 to join or renew membership. Fri/7-Sun/9, Dunfey Hotel, San Mateo. To register, send name, mailing address and news affiliation (and a check) to: IRE, Inc., Department of Journalism, c/o Len Sellers, San Francisco State University, San Francisco, CA 94132.

"Health Effects of Low-Level Radiation" is

the topic of a conference sponsored by the Coalition for the Medical Rights of Women. Workshops on hospital workers, industrial workers, mental health, microwaves, the history and physics of nuclear energy weaponry, health effects of radiation and medical uses and abuses of radiation take place on Fri/7 and Sat/8 at Fort Mason, Laguna and Marina, SF. For registration information, call the CMRW office at 621-8030 or Susan Schmall at 648-9066.

### ELECTION EVENTS

The Mike Hennessey for Sheriff campaign holds a fundraising dance, Wed/5, 7-11 pm, New College, 777 Valencia (between 18th and 19th Streets), \$3, 661-4200.

### MEETING

San Franciscans for Public Power, a citizens' group urging the Board of Supervisors to approve a proposed study of the feasibility of municipalizing PG&E's electric system in San Francisco, holds a general meeting, Tues/4, 7:30 pm, YMCA, Buchanan and Geary, SF, 648-3742.

—Susan Ferrell

### TED THE WARDEN

I was pleased to see your article questioning Senator Kennedy's qualifications to be a more progressive presidential candidate than Jimmy Carter [Guardian 8/8/79]. Whatever the pros and cons might be concerning Mr. Kennedy's strengths as a presidential candidate, as a significant national leader he has serious problems qualifying as a progressive. Though, as the article pointed out, his position on nuclear power is very weak, his position on criminal justice matters is as weak if not more so.

Mr. Kennedy's authorship of Senate Bill 1437 in 1977-78 is the most outrageous example of his position. If Senate Bill 1437 had passed, we would have had to build at least a dozen additional federal prisons to house all the "offenders" who could have been sentenced under the laws established by the bill.

Likewise, his recent statements about bail reform given at a governors' conference in June 1979 and printed in the New York Times in July 1979, if enacted as recommended, would probably require at least ten additional federal jails to hold people before trial.

The Unitarian Universalist Service Committee is committed to stopping the construction of additional prisons and jails until the alternatives to imprisonment have been fully implemented. In the long run, these alternatives include full employment and decent housing, health care and education for all citizens. In the short run, they include a wide variety of programmatic and procedural changes which exist, but are not fully implemented. We need these alternatives to reduce over-reliance on imprisonment; we have one of the highest imprisonment rates in the world, third only to South Africa and the Soviet Union. Mr. Kennedy's positions indicate strongly that he does not intend to reduce that over-reliance on imprisonment as a means of controlling crime in the U.S.

—Naneen Karraker, Coordinator  
*Western Moratorium on Prison Construction*  
 Unitarian Universalist Service Committee  
 San Francisco

### PETE THE PICKER?

Pete McCloskey's bright idea to have proposed National Youth Service "volunteers" serve on "commercial farms" as farmworkers when "adequate labor" is said to be "not available" [Guardian 8/15/79] sounds like union-busting through forced labor to me.

Or possibly the good congressman himself intends to pick grapes or lettuce under non-union wages and conditions?

For sheer stupidity, McCloskey's bright idea is unparalleled.

—Bruce Hansen  
 Richmond

### A RUNNING CONTROVERSY

When correspondent Art Goldberg confided that "anyone who voluntarily runs 26 miles just for fun must be a little bit out of his skull, I think" [Guardian 8/22/79], he overlooked one of jogging's more valuable benefits, which may have occurred to thoughtful readers of his article: While one is jogging, it is vir-

tually impossible to type.

Got to run,  
 —Ron Kingsley  
 Berkeley

### OLD UNCLE SAYS . . .

If District Attorney Freitas had prosecuted Dan White as vigorously as he is Supervisor Carol Ruth Silver (his opponent in the November D.A.'s race) he probably wouldn't be in the situation where every political joke must be used to seek sensational headlines.

District Attorney Freitas is right though. Making a joke about one's opponent is not illegal.

—Gaylord W. Willis  
 San Francisco

The San Francisco  
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 (Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861.)  
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## THE "BIG COINCIDENCE" AT PIER 54

*A ship-repair firm tries for years to get a port lease. When does it finally get one? Five days after 8 people related to the company kick in \$4,000 to Dianne Feinstein's mayoral war chest.*

BY DAVID JOHNSTON & MICHAEL CASEY

Last March the San Francisco Port Commission voted unanimously to lease Pier 54, near China Basin, to San Francisco Welding and Fabricating, Inc., a local ship-repair firm, five days after eight persons related to the company through employment or family connections contributed a total of \$4,000 to Mayor Dianne Feinstein's election campaign, a Guardian investigation has disclosed.

All of the eight \$500 contributions were made on March 23, according to the mayor's campaign spending reports on file with the registrar of voters. Five days later, on March 28, the Port Commission voted to award the Pier 54 lease to San Francisco Welding. Earlier, in a unanimous vote on March 14, the commission had waived competitive bidding procedures for the Pier 54 lease.

Later, in April and June, the company and one of its officers contributed another \$1,000 to Feinstein, in two additional \$500 contributions, bringing the total contribution from the company, and persons related to it, to \$5,000, which is more than Feinstein has raised from any other single corporate source, according to a review of the mayor's spending reports.

Neither S.F. Welding nor any of its employees had ever contributed to a Feinstein campaign before. Up until it won the Pier 54 lease, the firm had long sought unsuccessfully to rent a pier from the port. In early 1978, the company failed in its efforts to lease Pier 28 from the Port Commission, which instead leased the pier to a San Diego firm headed by Arthur Engel, a nephew of Al Engel. Al Engel, a politically influential figure on the waterfront is the owner of the Triple A Machine Shop and a major contributor to local campaigns. After Arthur Engel's firm got the Pier 28 lease, Roger Picchi, the president of San Francisco Welding, complained to City Attorney George Agnost about the Port Commission's decision, but Agnost took no action to investigate the deal.

In an interview with the Guardian, Picchi maintained that his firm's contributions were not made in an effort to influence the Port Commission's decision on Pier 54. "It was just one hell of a coincidence," Picchi said.

Picchi said he had contributed to Feinstein solely because "she's the first mayor we've had in a long time who's doing something for us. She's promoting the maritime industry and trying to get the China trade."

Picchi, who was one of the eight company-related individuals who contributed to Feinstein before the Port Commission's vote, claimed he had not directed or asked his employees to give to the mayor's campaign. "I told them I was going to contribute, and I guess they decided they would too," Picchi said.

Asked whether Mayor Feinstein had helped San Francisco Welding secure the pier lease, Bill Strawn, a Feinstein press aide, told the Guardian, "We would defer to Don Bradley on a question like that."

Bradley, who is Feinstein's campaign manager, denied there was any connection between the contributors and the lease. "It's one of those coincidences," Bradley said. "We don't do things like that."

Bradley added that Picchi was a member of Feinstein's campaign finance committee and had also served on a special committee established to help raise money for the mayor's birthday party held on March 28. Bradley said the money contributed by the San Francisco Welding group before the Port Commission's vote was to be used to buy tickets to the birthday dinner.

Jack Morrison, the Moscone-appointed port commissioner whose term has expired and who is awaiting reappointment to the commission, made the motions both to waive competitive bidding for the pier and to approve the San Francisco Welding lease. "I remember the lease was routine," Morrison told the Guardian. "Nobody from City Hall talked to me about it. I didn't know about the contributions, but I'm going to find out."

Picchi maintained to the Guardian that he did not get a favorable deal from the port on the lease, although he said he expected his payroll to climb from the 80 workers he currently employs to 140 when San Francisco Welding has the pier in full operation as a ship-repair facility.

Picchi signed the lease on May 10. It's a standard five-year port lease that requires San Francisco Welding to pay \$5,254 a month in rent, plus a percentage of slip rentals paid to the company by ships berthed at the pier.

While the rent appears to be modest for waterfront property, Picchi told the Guardian the port turned the pier over to his company in poor shape. He said San Francisco Welding would spend about \$1 million for dredging and construction work to put the pier into usable condition.

The previous tenant on Pier 54 was Albert Farber, who ran the Pier 54 restaurant, which closed its doors for good

last December. Farber has told the Guardian he was squeezed out by the Port Commission, which last October asked him to undertake major repairs to his restaurant but wouldn't offer him the long-term lease he said he needed to enable him to recoup the expense of the repair work.

At the time of the restaurant's demise, the Guardian asked Harry Thiemann, the port's commercial property manager, about the port's plans for the pier after Farber left. Thiemann then told the Guardian, "Immediately, our plan is to put a heliport in there."

Recently, the Guardian asked Thiemann what happened to the heliport idea. Replied Thiemann, "The staff liked the idea but the commission didn't go for it, so we dropped it."

As commercial property manager, Thiemann was also the port employee who recommended to the commission that the competitive-bidding procedure be waived for the Pier 54 lease. Why did Thiemann recommend the move? "There wasn't anybody else who was interested in it," Thiemann said. "That's all there was to it."

Thiemann also figured in San Francisco Welding's failed attempt to lease Pier 28, which resulted in Picchi's complaint to the city attorney.

On Feb. 8, 1978, the Port Commission voted unanimously to award the lease for

Pier 28 to Southwest Marine, a San Diego-based ship repair firm. Picchi told the Guardian shortly after that vote that San Francisco Welding had been negotiating with the port for the pier for nearly a year before Southwest Marine made its competing bid. Picchi also maintained that San Francisco Welding had offered more rent for the pier than Southwest Marine.

*"If you want to get something out of the port, you've got to kick in." — Tom Soules*

At that time, Thiemann told the Guardian that San Francisco Welding had for some time discussed its interest in the pier, but he contended that it was not until November 1977 that the firm had declared its intention to bid on it. Thiemann said that less than an hour after he learned about San Francisco Welding's intent to bid, Southwest Marine telephoned him to ask to be allowed to bid on the pier as well. "Just an amazing coincidence," Thiemann told the Guardian at the time, adding that he thought it was doubtful that San Francisco Welding's bid would have resulted in more money for the port.

Southwest Marine is headed by Arthur Engel, a nephew of Al Engel, whose Triple A Machine Shop in 1976 was awarded the lease for the Hunters Point naval yard from the U. S. Navy. Shortly after Pier 28 went to Southwest Marine

continued next page

### THE WHITE RABBIT

by David Omar White

Roger Picchi and his employees at the San Francisco Welding and Fabricating Company



gave Mayor Feinstein a \$5000 campaign contribution, and thereby welded a solid friendship.



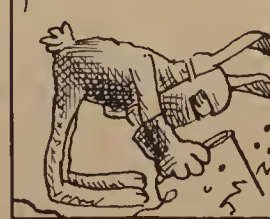
The city kicked Pier 54's funky old restaurant off to make room for a proposed heliport.



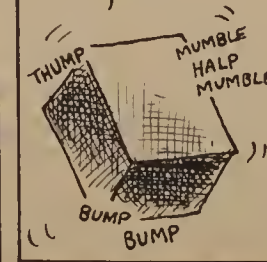
and now Picchi's plant is solidly planted thereon (the heliport has gone to heliport heaven).



But any accusations of political chicanery are pure fabrication.



Just ask an expert --- --- Roger Picchi.



continued from previous page

last year, another nephew of Al Engel, Herb Engel, who works for Southwest Marine, denied to the Guardian that there was any connection or collaboration between Southwest and Triple A in the Pier 28 deal.

San Francisco Welding's Picchi maintained to the Guardian after the vote that "something happened" in the Pier 28 deal. But City Attorney George Agnost, to whom Picchi also complained, later told the Guardian there wasn't enough "hard evidence" to warrant further investigation.

P.S. 1: Following are the names of the persons who contributed to Mayor Feinstein before and after the Pier 54 lease was awarded to San Francisco Welding and Fabricating, March 23 contributors: Norbert Toon, coordinator (\$500). Robert Conklin, purchasing agent (\$500). Jimmie Vaughn, coordinator (\$500). William Patience, coordinator (\$500). Roger Picchi, owner (\$500). Leon Ferguson, general manager (\$500). Peter Khoo, timekeeper (\$500). Dianne Sherrill, who was listed as "not employed" but is married to Robert Sherrill, an employee of San Francisco Welding (\$500). After the lease was granted by the port, Albert Picchi, an officer of the firm, contributed \$500 on April 6. San Francisco Welding itself contributed \$500 on June 11.

P.S. 2: While Picchi maintained that he contributed to Feinstein because of her efforts to generate more maritime traffic for the port, the mayor's record as a hooster of shipping doesn't seem to warrant such enthusiastic support. Between January and May 1979, the total tonnage of cargoes moving through the port declined as compared to the same period last year, according to a July 25 report prepared by the port's comptroller. During the January-through-May period last year, the port handled just over a million tons of cargo. This year the port handled only about 985,000 tons.

P.S. 3: Tom Soules, the former port director who was fired early last year, primarily because of his adamant pro-maritime attitudes, told the Guardian that most shippers on the waterfront believe privately that political influence at City Hall is necessary to successfully operate at the San Francisco port. "If you want to get something out of the port, you've got to kick in to the politicians," said Soules. "That's the way it works." ■

### LIFELINE RATES LIVE! (FOR NOW)

The Citizens Action League scored a major victory last week when state Sen. Alfred Alquist (D-San Jose) withdrew his bill that would have eliminated the current "lifeline" gas and electric rates.

The bill had already passed the Senate and the Assembly's Finance, Insurance and Commerce Committee, but ran into trouble in the Assembly's Ways and Means Committee.

"We just didn't have the votes," said Roxanne Scott, an aide to Sen. Alquist.

The Alquist bill had the backing of the powerful California Manufacturers Association and seems likely to reappear, perhaps in another guise, at a later date.

—Art Goldberg



## THE 13TH TIME'S THE CHARM FOR DENNIS PERON

BY KATHERINE BISHOP

**D**ennis Peron, candidate for the Board of Supervisors from District 5 and a long-time activist for reform of marijuana laws, is perfectly serious when he says he is running on his record. By his own reckoning, his particular form of civil disobedience has cost him 13 arrests for drugs.

Peron, 33, won an important vital legal victory on Aug. 21 when Municipal Court Judge Dorothy Von Beroldingen discharged the most recent case against him at a preliminary hearing. He had been arrested on July 12 when police tried to connect him to a "drug supermarket" operation at 1210 Fell St. and charged him with possession of marijuana for sale and possession of hashish.

While serving out his first county jail sentence in 1974, Peron built the Island Restaurant at 16th and Sanchez on the work furlough program. He later formed the Island Democratic Club with Harvey Milk and served as its president.

Peron's plans for Islandia, a counter-culture lodge and restaurant complex in Geyserville, were interrupted in July 1977, when his Big Top Marijuana Supermarket on Castro Street was busted. In that raid, Peron was shot in

the thigh by Officer Paul Mackavekas and spent nearly half a year in the hospital, emerging to face charges with the bullet still lodged beside an artery and a steel rod in place of his leg bone. Peron pleaded guilty of possession of marijuana and hash oil for sale and simple possession of LSD after the Big Top raid and other charges were combined in a 2½-month preliminary hearing last year.

Just before entering jail last August, he turned in the petitions qualifying Proposition W for the November ballot. That policy statement, which passed with 57% of the vote, asked the city to stop enforcing laws that control the possession, cultivation and sale of marijuana. While in jail, Peron ran for a seat on the Charter Revision Commission and, although he did not win, he received 15,000 votes.

Released on Dec. 11, Peron began serving four years' probation, one of the conditions of which was that he submit to warrantless searches of his person, residence and car. It was this provision that led to the July 12 arrest.

Sergeant Greg Corrales of the narcotics division, who led the raid on the supermarket on Fell Street, testified at the preliminary hearing that an anonymous caller tipped him to the Fell Street

operation and added, "Dennis Peron is back in business." Corrales had busted Peron before and knew Peron was subject to the search provision.

Having obtained an address on Prosper Street for Peron from Adult Probation, Corrales ordered five officers there to conduct a search. They found no one home, pried open a door and searched, confiscating large amounts of personal papers and pictures as well as a small lump of hashish and about six pounds of marijuana in plastic bags.

As the officers were leaving, they spotted Peron walking on the opposite side of the street and arrested him. Peron claimed he was walking down Prosper from his campaign headquarters to his real residence on 17th Street. He now jokes that when he first saw the five officers in nylon jackets with "POLICE" stenciled across the front and back he thought it was the police baseball team.

Police tried his keys and found they did not fit the door of the Prosper Street flat. Peron was also carrying a clipboard with a petition he was circulating which gave his address on 17th Street.

Sergeant Corrales came to court with a supermarket shopping cart full of papers seized during the search on Prosper Street. From this vast amount of material, however, only three envelopes were produced to attempt to link Peron to the Prosper Street apartment. All three were addressed to Peron—but at the 17th Street address or a prior one on Noe Street. Prosecutor Ronald Quidachay also tried to assert that 22 seized photographs with Peron in them were evidence that he lived there.

The only item to associate Peron with the Prosper Street flat was a mail-in report he sent to his probation officer giving that address four months before his arrest. Defense attorney Jasper Monti maintained that Peron gave the address because of fear from death threats, but had informed Adult Probation of his true address and the phone number at his campaign headquarters.

Probation Officer Yook Lee appeared for the prosecution, but his unusually confused testimony was of no assistance. He had memories of conversations with Peron, but had made few written records and had never checked any address or phone number Peron had reported. Lee seemed unable to understand questions or find information in his own files, moving a visibly exasperated Judge Von Beroldingen to call his record-keeping "a vague, loosely reported mystery" from the bench.

In throwing out the charges, the judge said the police would have had to find something concrete to prove Peron lived at the Prosper Street flat, such as mail addressed to him there. The courtroom full of supporters gave the judge a standing ovation for her ruling.

Peron, however, must still appear before Judge Daniel Hanlon in Superior Court at the Hall of Justice on Aug. 31 to face a motion to have his probation revoked. ■

No longer in "Complete Control," KSAN's disc jockeys spin a format of "Silly Love Songs" as Metromedia attempts to boost the station's ratings with some new faces from Los Angeles

# THE NEW LOOK BEHIND KSAN'S NEW SOUND

BY MICHAEL GOLDBERG

Things had not been going well for Richard Gossett. For more than a year, KSAN's star disc jockey had been fighting with KSAN management over what made for "good radio." Gossett wanted complete autonomy (a KSAN tradition for its entire existence as a rock station) over his show. Program Director Abby Melamed wanted Gossett to work with the first "format" ever introduced at KSAN.

As Gossett told a reporter from the San Rafael Independent Journal last December, "For seven years I could walk into the station with anything in my hand and be able to play it. Now it doesn't matter if a new record comes out. It isn't a new record until it's been approved by the programming department."

Put simply, Richard Gossett wanted the freedom to play the Clash's "Complete Control." Abby Melamed wanted him to play Paul McCartney's "Silly Love Songs."

"It was like a collision course," Gossett recalled recently. Last fall, Melamed moved Gossett from the 6 p.m. to 10 p.m. slot, which he had held down for more than seven years, to the 10 p.m. to 2 a.m. shift. "She was slapping his wrists for playing too much new wave," said one disc jockey. Among KSAN jocks, the 10 to 2 slot is known as the "Suicide Shift."

"It turned out to be sort of a contest between Abby and me," said Gossett. "Trying to get me to quit and I kept saying, 'No, I'm not going to quit. I'm not going to walk out of this place. I'm going to keep doing what I've always done. And if they don't like it, they should fire me.'"

Melamed began issuing Gossett stiff memos several times a week. "Richard, I've been disappointed in your last two shows," began one memo. "Most importantly, you are not playing enough of the hot material. . . . Also, why play the Ramones into the Clash at any time—least of all at 10:30 at night."

On July 11 of this year, Richard Gossett showed up at KSAN for his shift. It was a tense time at the station. A week earlier, General Manager Jerry Graham had resigned. On this night, David Moorhead, West Coast vice-president of Metromedia, KSAN's corporate owner,

was in town. Moorhead was to replace Graham until a new general manager could be found. There was a good chance Moorhead would be listening to Gossett's show.

Richard Gossett had been drinking that day. "I had a few drinks in the afternoon and at dinner," he said later. "And I drank a few beers during the show, same as I had been doing for years."

It was a Wednesday night. For some time, Gossett had been playing an hour of new records during part of each Wednesday show. For this show, there was a heavy emphasis on new wave artists.

"I have a weird sense of humor," said Gossett. "I'm very extemporaneous. I have been drunk on the air. Obviously. I'm a very loose kind of personality. Banging on goddamn bells and rocking on the board, pounding on stuff. It's a weird kind of radio, that's for sure." Gossett paused a moment. "That night, I was as good as any."

On July 12, Richard Gossett, nine-year veteran of KSAN and the last of the disc jockeys hired by Tom "Big Daddy" Donahue (the man who invented "progressive" or "underground" radio), was fired. The memo that Richard Gossett was given said simply, "You are terminated without cause. Abby Melamed."

Asked why she fired Richard Gossett, Abby Melamed, who was promoted to a newly created position of Operations Manager on July 25, said, "Richard was fired for having a difference of opinion with me as to what he should be doing on the air."

"I think Abby fired him to save her ass," said one KSAN jock. "I would speculate that it was because the big bosses were in town. They might have heard that show. If nothing had been done about it, it would have seemed like leadership at the station was somewhat wanting."

## A STATION FOR THE REST OF US

KSAN. It was radio for the rest of us. Flipping to 95 on the FM dial in the late Sixties and early Seventies was like coming home. This was the "real stuff." No hyper sunshine boys hawking pimple goo. This radio was mellow, spacey. Former KSAN Program Director Bonnie Simmons, who worked at the station for eight years, recalled, "You got the feeling that if you didn't listen to KSAN, you



David Moorhead, West Coast vice-president of Metromedia, calls it "a non-format format."

weren't really hip to what was going on." It soothed the soul and blew the mind. As we said in those days, it was "far out."

Now, the station is in the midst of more changes, which the firing of Richard Gossett portended. A major shakeup has been underway for the past month and a half. Judging by the on-the-air sound these days, KSAN has opted out of the role of a radio station willing to try things that are, perhaps, "out there."

The KSAN jocks are currently serving up a steady diet of pre-fab hit songs and hit groups. A recent typical half-hour featured Ted Nugent, Rod Stewart Cheap Trick, Led Zeppelin, Foghat and the Eagles, slickly spun one after the other, with only minimum on-the-air talk.

"It's a stupid sound," offered one Metromedia executive. "It's geared to a

*continued next page*

PHOTO BY MICHAEL GOLDBERG

continued from previous page

mass audience. It's no longer a sophisticated San Francisco station. It's very energetic and very safe. It's real jive."

Needless to say, perhaps, the disc jockeys have not been happy of late. Tony Kilbert, Norm Winer, Sean Donahue and Beverly Wilshire—full-time disc jockeys who were working at the station before Gossett was fired—have quit. It's rumored that Glenn Lambert will be leaving. News Director Dave McQueen, who has been with the station for more than nine years, bailed out on Aug. 22. Scoop Nisker's infamous 30-minute "Last News Show" has been dropped. Sales personnel have been departing. New program and music directors have been brought in.

KSAN's listening audience has not remained silent. "The phones are ringing all day long," said a KSAN intern, one of seven who answer the phones at the station. "People are really angry. We've gotten thousands of calls and letters. People say they'll never listen to the station again."

In response to what KSAN management called "rumors" concerning changes at the station, and media and public demands for an explanation, a press conference was called on July 31. More than two dozen representatives of the Bay Area media showed up, from *New West*, KPIX, *Rolling Stone*, both dailies and BAM, as well as the *Guardian*. "They expected to hear about the death of a legend," concluded one reporter at the press conference's conclusion.

The man with all the answers was Acting General Manager David Moorhead. Moorhead, 45, is best known for the dramatic ratings turnaround he accomplished at Metromedia's KMET-FM in Los Angeles. KMET currently holds the number-one position in L.A. radio with its mix of familiar rock and roll, current hits, a conservative approach to adding "new music" (new records by unknown or commercially unsuccessful artists) and few disc jockey raps.

A large, beefy man with a black three-piece polyester suit, wide tie and the look of a bureaucrat, Moorhead gazed over a coffee table at the semicircle of journalists, photographers and a TV crew that filled the conference room. "I feel like I have leprosy," he joked nervously, as he gestured to the empty space on the couch.



**David Perry, KSAN's new music director, from KMET.**

Soon reporters began firing questions. "Well, are you going to establish a playlist or allow the jocks to play what they want?" popped one.

"First of all, I am not the program director," replied Moorhead in calm, even tones. "And I learned many years ago that anyone who tries to act as general manager and program a station is a fool."

"What are the problems with KSAN which led Metromedia to bring you in to revamp the station?" asked another reporter.

"KSAN is not attracting, I think, the audience that there is for KSAN," Moorhead answered.

"Look," said a reporter from KPIX, "what people outside this room want to know is, what's it going to sound like? Is it going to sound like House of the Hits Keep Smiling radio? Is it going to sound like it sounded yesterday? Is it going to sound like it did five years ago?"

"It's not going to sound like it sounded yesterday," said Moorhead, "because the station hasn't been doing well yesterday."

"What's it going to sound like?"

"If you could tell me what music's going to sound like in the next year, I could have a shot at it. I can't tell you what kind of music because we haven't had enough time and because we haven't announced a program director yet."

And so it went for nearly an hour. Reporters cleared out of the conference room muttering, "Bullshit."

#### RADIO LOS ANGELES

So what is going on at KSAN? Lots.

Despite the disclaimers, big changes are in the works at KSAN. "Records are just being removed from the air booth," complained one jock. "And they've got a carpentry crew in who are putting in a wall so the main record library can be locked up. Those records are inaccessible to us already. We can't play them on the air." KSAN's record library, across the hall from the broadcast booth, is estimated to contain between 50,000 and 80,000 records and is one of the biggest radio station libraries in the country.

The station sounds a lot like KMET now. The new music director is a man named David Perry, whose last job was as a disc jockey at KMET. The new program director, a woman named Jackie McCauley, has lived in L.A. for the past few years working in promotion at



**Jackie McCauley, the new program director, from Warner Bros. Records.**



**In the news department, Dave McQueen (left) has bailed out, but Larry Bensky and Joanne Rosenzweig are staying on.**

PHOTO BY MICHAEL GOLDBERG

Warner Bros. Records. The first new disc jockey to be brought in since Moorhead's arrival, Jessica Rhodes, has worked at KMET as a disc jockey. It's rumored that new disc jockeys being brought in to replace Wilshire, Donahue, Kilbert, Winer and Gossett are also being imported from the Southland.

According to Metromedia management, KSAN has been losing the ratings battle since shortly after Tom Donahue died in 1975. David Moorhead points to the low 1.8 share of the total listening audience, 12 years and over, male and female, which KSAN came up with in the last rating period, July-August 1979.

But former General Manager Jerry Graham, 45, who says he resigned because he "wanted time off, a long vacation," believes that those figures are the wrong ones to use in figuring the station's success or failure. "No station cares about the total listening audience," said Graham. "Every station goes for a more pinpointed audience. KSAN is still the number-one station for males 25 to 34 years old. KSAN has been a financially successful station for the past five or six years. Always making a profit."

One former disc jockey puts the blame on Graham for the station's current state. "Jerry is the one who has the blood on his hands. Jerry Graham sat on his ass and did nothing. Metromedia didn't see anything positive coming out of San Francisco. If he had been just a little bit smarter and jived them and said, 'Leave us alone, like Donahue did, the money's coming in, what are you bitching about?' none of this would have happened."

"The station has been making a profit," KSAN's General Sales Manager David Brannick confirmed. "KSAN hasn't been losing money, but it's not making enough money in terms of similar stations in our division."

"I can't understand David Brannick saying something like that," coun-

tered David Moorhead when he finally consented to an interview on Aug. 20. "First 26 weeks of the year, the station was in the hole, \$13,000 or so. The station has been a disaster area. Anything that's losing money is a problem."

#### BREAKING THE AM RULES

"Metromedia is a really funny company," said Richard Gossett. "Here they took this hairy FM thing in 1968. Worked on it. Lost money on it. It took them four years of staying with it to get it to work. It became popular. It worked for a couple of years. They made money on it. They exploited it. And then it's taken them four years to break it right down again."

KSAN was a classical music station at the beginning of 1968. But when a rift between Tom Donahue and the owners of KMPX, the station where Donahue had initially developed the "underground" radio concept, turned into a strike that could not be resolved, Donahue convinced George Duncan, president of Metromedia, to go with his rock format.

"The premise the station was set up on was basically to break every rule that had ever been set up in AM radio," recalled Bonnie Simmons, who left KSAN last summer for a position at Warner Bros. Records as national promotion director of albums. "To take people who were not traditionally disc jockeys, but who were music fans, and turn them into disc jockeys. To be on the radio and play records for your friends. Set up this sort of living-room environment. It was all so experimental."

Only on KSAN could you hear 30 minutes of Ravi Shankar segue into live tapes of Big Brother and the Holding Company, followed by four versions of Bob Dylan's "I Shall Be Released," each by a different artist, and then a string of theme-related folk songs. Artists like John Mayall were invited to sit in for hours spinning their favorite obscure discs. The *I Ching* was thrown and read each morning, and the news sounded a

lot more like the Berkeley Barb than the San Francisco Chronicle.

With Tom Donahue, a renegade from Top 40 radio, as auteur-director of the KSAN script, the station pioneered what became known as "progressive" radio. A larger-than-life figure of Orson Welles-like proportions and intensity, Donahue was a true innovator. "It is not at all outrageous to say that Tom changed the course of American pop music," wrote the late Ralph Gleason, a highly respected music critic, upon Donahue's death in 1975. "He did it by proving that FM radio could play a definite role in exposing all kinds of music to the audiences' ears."

KSAN was imitated across the country. "KSAN was a real life force," said Bonnie Simmons. "The lifestyle that we were depicting on the radio was undercover. There was a time when it was the only place in the world where you could tune in and feel that there were other people smoking dope in the world."

Even under Donahue, however, some loose guidelines emerged. "Cautionary words were put out as early as 1973," recalled Simmons. "I remember Donahue beginning to get on people. Play more rock and roll. Stop playing folk music. Stop playing R&B. He never said it that way. It was the percentages he would look at. You were encouraged to start leaning toward a mainstream."

As late as 1977, KSAN was still a leading FM innovator, and the music played on the station was still far from mainstream. When new wave/punk rock came along, KSAN was the first station in the country to play massive doses of often abrasive, controversial and commercially unproven groups like the Sex Pistols, the Clash, the Ramones and Elvis Costello.

When Bonnie Simmons resigned as program director, Jerry Graham filled the position with his former secretary,

PHOTO BY MICHAEL GOLDBERG

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# FALL SCHOOLS & CLASSES

75 first class schools where you can learn anything from gourmet French cooking to public interest law

BY K. A. MASZKA

For the past four years, I have been assigned the task of compiling a quarterly list of Bay Area classes for Bay Guardian readers. For almost 16 semesters, I have catalogued courses in everything from belly dancing for children to conversational Esperanto. I have accumulated a five-foot-high filing cabinet crammed full of catalogs from institutions of higher and not-so-high learning. I receive a great deal of mail from individuals who teach subjects such as disco dishwashing in their kitchenettes. I have run out of themes. I have written about the best classes, and the oddest classes, outdoor classes, out-of-town studies, and artsy classes, classes given by the stars and classes for do-it-yourselfers. I was beginning to think I couldn't turn in my assignment on fall classes this year, when I realized that all of you gluttons for self-improvement might just be interested in the class of schools for a change.

What follows, then, is a list of 75 Bay Area schools that consistently offer adult-education programs ranging from strictly academic to remedially recessive. So don't just sit there. Matriulate madly. There are a lot of local folks who want to smarten you up:

## ACADEMICS ET AL

**University of California Berkeley Extension** offers some of the best adult education in the Bay Area. Classes range from accounting to wine studies. Lots of local celebs on the faculty staff such as cartoonist Dan O'Neill, critic Grover Sales and choreographer Paul Scardina. Hefty Lifelong Learning catalog worth collecting. Two locations—on the campus and UC Extension in SF at 55 Laguna. Classes, conferences and workshops range from \$35 to \$85 per class. Visa and MasterCharge. For info about the fall session, which starts the week of Sept. 24, call 861-6833 in SF or 642-4111 in the East Bay.

**San Francisco State University.** Once a bastion of radical student politics, SFSU is now a subdued commuter campus hidden in the Stonestownish fog belt. Over 200 credit and noncredit courses in a variety of practical and not-so-practical endeavors, from a paralegal certification program to a comedy workshop. Walk through mini study tours mainly on the weekends (California's Little Known Wineries on the Russian River or Old Forts of the SF Bay Area). Tuition \$42 per unit. Fall



PHOTO BY VICTORIA ROUSE

term starts Sept. 4. Also: films, good size bookstore, short courses and weekend seminars. Lots of public transportation (street car and five bus lines) to the campus at 1600 Holloway Ave. 469-1373.

Similar programs in Continuing Education offered at **California State University, Hayward**, 881-3605 and **San Jose State University**, (408) 277-2182.

**University of San Francisco.** Home of the Dons (basketball team) and a Saudi prince or two, this Jesuit school offers evening and part-time degree programs and some noncredit classes. Emphasis on the academic and the advantageous: management, accounting, business law. Not cheap. Tuition is \$85 per unit. Look for upcoming full page ad listing USF's fall classes in the daily newspaper or call 666-6254. Fifty-one acre campus (including the recently acquired Lone Mountain site) is located between Fulton and Golden Gate Avenues.

**Golden Gate University.** Over 300 evening courses available through this independent, private business school founded in 1901. Degrees in law, business, public administration. Big business at \$54 per unit. New South of Market concrete highrise campus, 550 Mission, SF, 442-7000.

**City College of San Francisco.** Tuition free to any resident of the city 18 years or older or with a high school degree. CCSF specializes in two-year degrees and semiprofessional programs (court reporting, hotel and restaurant operation, fire-science technology). After two years any student with a C average and 60 units is then eligible to transfer to the University of California state system. Too late for the fall term—both day and evening divisions are filled. Application deadline for the Spring 1980 term is Dec. 28, 1979. Applications available mid November. Catalog of classes on file in SF public libraries after Thanksgiving. For more info on the Day, Evening or matinee college, call 239-3581. Or attend a

free seminar, "City College is Your College," on Thurs., Oct. 18, 2 pm or 8 pm in Conlan Hall, 50 Phelan/Ocean Avenue, Room 101, SF.

**Community College Centers's** eight locations in SF offer more than 1,000 free noncredit adult education classes to city residents. No need to preregister, just show up for the first class. Emphasis on vocational education, employment upgrading, English as a second language and self-help. Fall classes include engine tune-up, women in management and holistic health for seniors. Some classes already in session, but most start the week of Sept. 5. The recently opened, highrise Downtown Center, 800 Mission, 239-3660, specializes in business courses. Other campuses: **Alemany**, 750 Eddy, 885-5212; **Chinatown/North Beach**, 865 Jackson, 982-1929; **John Adams**, 1860 Hayes, 346-7044; **Community College Skills Center**, 1311 Sutter, 441-1176; **Galileo**, 2110 Greenwich, 931-3595; **Mission**, 160 South Van Ness Avenue, 863-3887; **John O'Connell**, 2905 21st 282-3100. For more information, call 239-3000.

**Vista College** is a non-campus community college run by the Peralta Community College District. Over 300 tuition-free courses are held in offices, churches and banks in six East Bay cities. Formerly called the Peralta College for NonTraditional Study, Vista offers programs for adults "trying to negotiate personal and occupational changes." Also: independent study courses, programs for the disabled and seniors and cooperative education (college credit for work experience). Open to any Peralta district resident (Alameda, Albany, Berkeley, Emeryville, Oakland and Piedmont) who is 18 years or a high school grad. On the schedule: introduction to data processing, practical bookkeeping, financial planning for the single individual. Administrative offices, 2020 Milvia, Berk., 841-8431. Fall term starts the week of Sept. 9.

Other Peralta district schools: **Laney College**, 900 Fallon, Oakl.,

465-9642; **Merritt**, 12500 Campus Drive, Oakl., 531-4911; **College of Alameda**, 555 Atlantic Avenue, Alameda, 522-7221; **East Bay Skills Center**, 1100 67th St., Oakl., 658-7356; **Feather River College**, Quincy, (916) 283-0202.

**Skyline College** in San Bruno offers free evening, Saturday and off-campus classes to any resident of the San Mateo College Community District who is a high school grad or over 18. Heavy on vocational and semiprofessional programs (cosmetology, alphabetic shorthand, dietary planning and food economics). Also: tennis, Sierra photography and basic dog obedience. Other SM Community District Colleges: **Canada College**, 4200 Farm Hill Boulevard, Redwood City, and the **College of San Mateo (CSM)**, 1700 West Hillsdale Boulevard, San Mateo.

**St. Mary's College.** Catholic liberal arts school in Moraga with upper division and undergraduate programs for working adults. BAs awarded in public management, management, social science and humanities. Also extension classes in fabric design, journal writing, career life planning for women. For more info on continuing education opportunities, call 376-7512.

In other suburban areas consult: **De Anza College**, 21250 Stevens Creek Boulevard, Cupertino, (408) 257-5550; **College of Notre Dame**, Belmont, 593-1601; **Stanford University Extension**, Stanford, 497-2300.

**College of Marin and Indian Valley Colleges**, (the Marin Community College District) offer credit and noncredit classes, concerts, films, dramatic programs and field trips to the residents of Marin. Also classes by TV, seniors sessions, music camps and environmental education programs. Classes fill up quickly and due to the popularity and limited facilities a lottery system is used for certain classes. Fees, \$10 and up per class. Campuses: **College of Marin**, 835 College, Kentfield, 485-9311; **Indian Valley Colleges**, 720 Ignacio, Novato, 883-2211.

**Dominican College** in San Rafael offers a limited number of credit and noncredit extension classes, workshops and special events. Fencing, twilight tennis, kiln-building and marketing for the small company were recent self-improvers. Coed Catholic liberal arts school. For free newspaper program, call 457-4440.

**Lawrence Hall of Science** on the University of California campus at Berkeley has a formula for making math and science classes fun for all ages—including young children. From the summer session: experimenting with model rockets, calculators for kindergartners, biological photography. Also films, planetarium shows, Wizard's Lab and computer games. Tuition fees range from \$20-\$60 per class and include material costs. Visa and

MasterCharge. Discount to members. For more information, call 642-5132.

**Open Education Exchange** is the Ivy League of alternative universities. Wide variety of consumer-sponsored classes held in existing facilities in SF and East Bay. Reputable teachers including local craftspeople, professionals, artists. Last year over 18,000 students, according to coordinator Bart Brodsky, registered for classes in breadmaking, blues harmonica, time management, fat liberation, etc. In existence for five years, the Open Education Exchange is headquartered in a storefront at 6526 Telegraph Avenue, Oakl., 655-6791. Fees vary from \$10 to \$40 per four week class. Register by phone and charge to your Visa or MasterCharge. Free catalogs all over the Bay Area—supermarkets, laundromats and newspaper boxes (often next to Bay Guardian) on the streets.

**Orpheus Alternative University**, a member of the Free University Network and the Pacific Region Association of Alternative Schools, is a nonprofit, non-degree-granting liberal arts college founded in 1970 by a group made up of mainly unemployed teachers. Orpheus is headquartered in the endangered species Goodman building, 1119 Geary Boulevard across from the Jack Tar Hotel. Classes in instructors' homes, garages, shops and studios in SF and the East Bay. Learn haircutting, conversational Arabic, mask making or join a self-healing, hot tub and play workshop. Classes by the month. Next session begins the week of Sept. 4. Registration is \$18 for one to two classes, \$23 for three and \$7 for each additional course. Teachers fee extra. Visa and MasterCharge. Catalogs can be found in most of the same places as Open Education Exchange catalogs.

**The New School for Democratic Management** is an alternative to the Harvard Business School. Provides "business training based on principles of democracy in the workplace." Evening courses in bookkeeping, financial planning, starting a business. Tuition: \$90 per course. Limited financial aid available. Call 543-7973 or stop by at 589 Howard, SF.

**New College of California.** An alternative, fully accredited college offering a BA in Humanities and public interest law school. Classes vary from semester to semester "depending on the student needs and faculty interests." Some sample classes from this school year: mime, returning to the Pleistocene, fathers and personhood. Limited weekend degree program. Tuition \$80 per credit for part time (nine credits or less) or \$1200 for full time study. Fall semester registration Sept. 18-20 at the school, 777 Valencia, SF or call 626-1694.

**John F. Kennedy University** in Orinda is a fairly new (established

continued next page



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**FALL SCHOOLS AND CLASSES**

*continued from previous page*

1964) private, nonsectarian institute that offers bachelor's degrees in liberal arts and social sciences, along with parapsychology and mysticism. Evening and weekend classes for working adults interested in "New Age" thinking and consciousness. Tuition is a down to earth \$45-\$55 per unit. Accessible by BART. Located at 12 Altarinda Road, Orinda, 254-0200.

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**San Francisco Art Institute:** fine arts classes in a chic bohemian environment atop Russian Hill. Draw from recognized authorities such as sculptor Alice Aycock, internationally known painter Hassel Smith and award-winning independent filmmaker Sharon Couzin. Studio courses meet with the instructor half the time. The studios are open to students 24-hours a day. Tuition about \$500 per course for continuing education students. SFAI, 800 Chestnut, SF, 771-7020. Registration is now open for Fall.

**The de Young Museum Art School.** Studio art classes for adults and workshops for kids. Registration is now underway for the fall session which begins Oct. 1. Classes \$50-\$90 for adults. Children about \$25. Drawing, sculpting, photography. For catalog, call 558-3109. School located in the Museum in Golden Gate Park. Just follow the Tut-ers.

More Museum schools: SF Museum of Modern Art, Van Ness/MeAllister, SF, 863-8800; Oakland Museum, 1000 Oak,

Oakl. 273-3402; J.D. Randall Junior Museum, 199 Randall Museum Way, SF, 863-1399; The Exploratorium, Marina/Lyon, SF, 563-7337.

**San Francisco Conservatory of Music.** Back to Baeh when fall classes in the preparatory department begin in September. Studies in all instruments, plus classes in chorus, chamber music and string ensemble. Introductory music classes for ages 4-6. Auditions for admission to the preparatory department now in progress. Call 564-8086 for an appointment.

**California College of Arts and Crafts** is a private art school devoted to education in art. Atop a four-acre hillside in Oakland, the campus (overlooking the intersection of Broadway/College) is a collage of contemporary and Victorian buildings amid lush gardens. The faculty are established, working artists. The classes generally small—five to eight. The tuition, unfortunately is not cheap. Noncredit courses: \$50-\$100. Evening and Saturday classes for adults and kids. Study airbrush painting, cloissone enameling techniques or color xeroxing. Access by BART and AC Transit. For more info or fall catalog, call the CCAC Extension Department, 653-8118.

**Academy of Art College.** Neon and glass sculpture, TV commercials, and Oriental brush painting for part-time artists this fall. A professional art school, the academy was founded in the Twenties in a garrett on Sutter Street. Today, evening and Saturday classes are offered at two locations one block apart from each other in down-

town SF: 540 Powell and 625 Sutter. School starts the week of Sept. 10. Tuition is \$80 per unit. For copy of very slick and thick catalog, call 673-4200.

**ARTS AND CRAFTS**

**The Downtown Center YWCA** in San Francisco regularly sponsors ongoing, inexpensive, worthwhile classes in arts and crafts, physical fitness, mind expansion and job improvement. Open to both men and women, the classes are taught by local professionals and craftspeople. Housed in an incredible old building at 620 Sutter (which needs some restorative tile and about a million dollars in renovation) the Central Y houses an Olympic-size swimming pool, a hotel for women and a cookbook store. After the nine-to-five, try a little disco dancing, classic French cooking or speedreading.

Similar classes at: **Western Addition Center**, 1830 Sutter, 921-3814; **Clay Street Center**, 965 Clay, 982-3922. And outside SF: **Berkeley Community**, 2134 Allston Way, Berk., 848-1882; **Marin Center**, 1618 Mission, San Rafael, 456-0782; **San Mateo Center**, 560 El Camino Real, San Bruno, 588-7366; **Mid-Peninsula**, 4161 Alma, Palo Alto, 494-0972; **Oakland**, 1515 Webster, Oakl., 451-7900 and **University Center**, 2600 Bancroft Way, Berk., 848-6370.

**Studio One.** The Oakland Office of Parks and Recreation runs reasonably priced arts and crafts classes for adults, teens and children at 365 45th Street, Oakl. Thirteen-week semester in Mediterranean cooking, pottery, belly dancing and needle arts begins Sept. 17. For program, call 655-4767.

*continued page A6*



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## FALL SCHOOLS AND CLASSES

continued from page A4

In the city, the San Francisco Recreation and Park Department offers inexpensive classes for adults and children in jazz dancing, tennis, photography and more. For free schedule, visit McLaren Lodge in Golden Gate Park, or call 558-4268.

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Similar program at the Jewish Community Center across town near the Laurel Village Shopping Center. Also: pool, singles group, lots of kids' stuff. For catalog of fall classes, call 346-6040, or stop in at 3200 California any day but Sat-

urday (when the offices are closed to observe the Sabbath).

**University of California San Francisco (UCSF).** The Guy S. Millberry Union, UCSF's student union hosts a variety of cultural and recreational programs, open to the campus community and general public. Afro-Latin dance, pre-natal exercise and sailing were some of the recent summer sessions. Classes are limited in size. Tuition for non-student members from \$10 to \$24 per class. Also: films, lectures, sports events on 6-foot TV screen. For free newsprint catalog, call 666-1800 or visit the Recreation Department, 500 Parnassus, Room 238, SF.

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only classes at the Central YMCA, 220 Golden Gate, SF, 885-0460. In the East Bay: **Central**, 2001 Allston Way, Berk., 848-6800; **Albany Branch**, 921 Kains Avenue, Albany, 525-4447; **Eastlake**, 1612 45th Avenue, Oakl., 534-7441; **Eden Area**, 24718 Mission Boulevard, Hayward, 582-9614; **Career Exploration Center**, 1900 Fruitvale Avenue, Oakl., 534-6770. **Fort Mason Center**, a nonprofit organization "for the arts, humanities, recreation, education and ecology," offers ongoing classes and workshops in health and body fitness, visual arts, recreation, theater, etc. in cooperation with the Golden Gate National Recreation Area. Plus kids stuff. Fort Mason is located on the pier at the foot of Laguna/Marina Boulevard, 441-5705. Other residents of the fort who sponsor classes: **Blue Bear School of Music**, 673-3600; **Women in the Wilderness**, 775-7862; **Folk Music Center**, 441-8910; **Bodega Bay Institute**, 776-4449. Get some veggie brain food at the new Greens restaurant by the Zen Center of SF, in Building 308.

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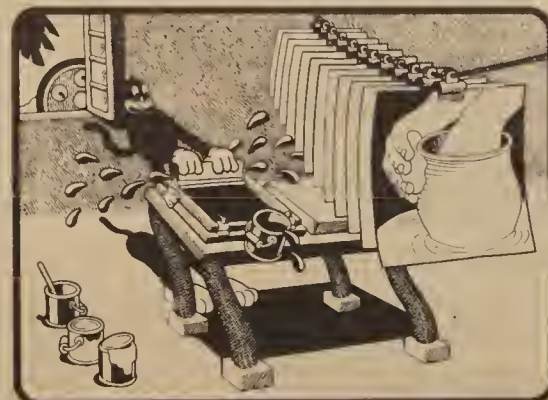
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## FALL SCHOOLS AND CLASSES

# A school that gives women (and men) credit for their lives

BY VALERIE MINDEL

"When I was involved in the civil rights movement in the Sixties, a lot of middle-class white students who had been through college were very convincing to me in telling me that I didn't need an education because it was just a piece of paper and it didn't really mean anything. Of course, they had their degrees, and they had the luxury to talk about not going after it, but I kind of fell for it." The result was that Margaret Sloan, who helped found *MS.* magazine, was one of the organizers of the National Black Feminist

Organization, who is well-known across the country as a lecturer on sexism and racism and who could tick off as impressive a list of life experiences as you'll ever find, can't get a job. At least not one she wants.

This October, Sloan starts in a program that will not only give her credit—college type—for those life experiences but will help her lay the groundwork for a career of her choosing as well. Sloan is one of 24 or so women who are participating in the brand-new Master of Arts in Women's Studies program at Antioch University West in San Francisco.

This program offers a unique

opportunity for women like Sloan who have found the absence of a degree a stumbling block in finding work they want, because it allows them academic credit for what they've done (in Sloan's case, the B.A. requirement was waived entirely) or are currently doing. It allows them to actually work in the career of their choosing while pursuing the degree. And, for women who are reentering school after a long absence, it offers the opportunity to pursue a program specifically geared to their goals rather than wade through the classroom tedium of a more traditional and more time-consuming education.

In an effort to get the word out to women (and men, too) who would be interested in such a program, Ani Mander, the feminist author and educator who is directing the program, and Linda Dunn, dean of academic studies, talked to the *Guardian* last week.

"Integrating work and study is what Antioch is all about," *continued next page*

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## FALL SCHOOLS AND CLASSES

*continued from previous page*

Dunn explained. "It started mainly for young students and now is applying that concept to working adults. It's essentially a combination of theoretical and experiential work."

This work-study mix is an essential part of Antioch West's B.A. programs, and the M.A. program is actually an outgrowth of Antioch's B.A. program in women's studies. "The B.A. degree is technically a degree in liberal studies with the area of concentration women's studies," said Mander, who teaches women's studies at the undergraduate level. "The students wanted the M.A. degree program."

With the students pushing for the program, and a receptive faculty ("We have a lot of feminists at Antioch West," says Dunn), it was inevitable that some action would come of it. The action took the form of a three-day brainstorming session last summer attended by a small group of students, faculty and administrators who collectively came up with the basic ideas. "It was actually a year in the making," Mander explained. "Last fall was spent refining the ideas. Then Antioch had to review the program for accreditation." Now, a year later, the fully accredited program has its doors open for students who can take advantage of its unique properties.

Mander outlined the M.A. in women's studies as one-third class work, one-third internship and one-third thesis. The thesis, which may take the form of something as unconventional as an art project, may be completed in the year following the program, but the other two-thirds of the M.A. are done during the nine-month residency. The class work consists of core

courses taken at Antioch and whatever electives the student needs.

Mander stresses, "We're open to collaborative efforts. For example, there's a course at the Women's Building on money and opportunities for women over 40." A woman might want to include such a course in her program.

The core courses include Political and Economic Theories: A Feminist Analysis (our most heavy-duty and important course," says Dunn), Women in Cross-Cultural Perspective ("a focus on the communality of women—women as a class," ex-

*Will an M.A. in  
women's studies  
translate into a  
job on today's  
market?*

plains Mander), Research Methodology and Critical Analysis (a class in existent research methods and new methods as they apply to both thesis and work) and Feminist Aesthetics ("reexamining works of art from a feminist perspective," says Mander).

In addition to taking these courses, the women will participate in a seminar/support group. "This will focus on what they're doing on a personal level and provide for a built-in system of criticism," Mander said. "New material will spring up, and the women's personal daily experiences can be validated."

The faculty itself, according to Mander, will be drawn from the feminist community. "We're not going to simply borrow from another department. We're developing a resource list of women academicians. Our staff will be active feminists."

Along with class work, each participant will be involved in a work program. This can mean that the woman expands a job she is already involved in, or it can mean that the woman works in an internship along the lines of a career she wants to develop.

"The job-development part of the program is extremely important," said Dunn. "Particularly for reentry women who have been away from the work force and need support and clarification and validation."

Students who are already working at jobs they want to make their careers in are expected to expand their endeavors to include some sort of new learning. "There are often ways to create learning situations in pre-existing jobs," Dunn says. "Most employers and supervisors are supportive of people going back to school and are willing to make arrangements. The internship doesn't have to be sex-specific. For instance, if you work in a community agency, you might arrange to do a grant-writing project."

This emphasis on both theory and skills development with the added benefit of on-the-job training is expected to attract women who want to pursue careers in diverse fields. Conceivably, women interested in business, management and personnel development might take their places in the program alongside women who want to teach women's studies at a community college or women who want to administer or educate in health-related services such

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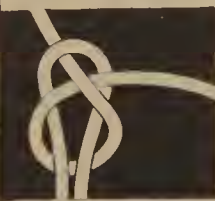
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PHOTO BY YARI MANDER

Ani Mander, the feminist author and educator who is directing Antioch's new women's studies program.

as Planned Parenthood or prenatal clinics. Naturally, the program will be particularly useful for women going into jobs that have sprung directly from the women's movement, such as working with battered women or in a self-help clinic. Those wishing to become feminist therapists can, according to Mander, work in conjunction with Antioch's psychology department and get their Marriage, Family and Child Counseling license (MFCC).

But does an M.A. in women's studies actually translate into a job on today's job market when so many multi-degreed people are already pounding the pavement? Mander and Dunn are both optimistic. "The only degree that really guarantees you a job is a M.B.A. from Stanford or a law degree from Harvard," Mander says. However, she believes that with affirmative action guidelines there's a real attempt on the part of the established business community to promote women

and minorities in management. "The fact that it's an accredited master's degree carries some stature—it carries some sort of futurism," says Mander. You have to be willing to risk. Actually, the business community is practical. They're more interested in what's being taught than what it's called. Besides, to say someone has a degree in women's studies is incomplete. Women's studies is basically an umbrella term which encompasses a number of specialties."

Dunn adds, "The transcripts are more important than the diploma. The employer want to know, 'Is it useless knowledge or is it applicable to the job situation?' If it's useless it won't help. If it's relevant, it doesn't matter what the degree is called."

Currently there are about 15 women enrolled in the new M.A. program. Mander hopes to bring the number to 24 before classes actually begin in the first week of October. "We can actually take applications right up to the beginning of the program," she says.

Cost per quarter is \$1,100. Tuition reductions and financial aid are available. However, the deadline for financial aid applications is the beginning of September, so prospective enrollees should act immediately. For application information, contact Ani Mander, Antioch University West, 650 Pine St., San Francisco, CA 94108, 956-1688.

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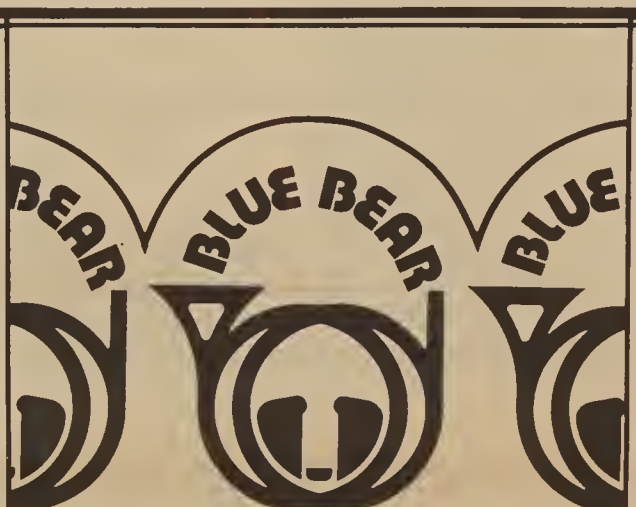
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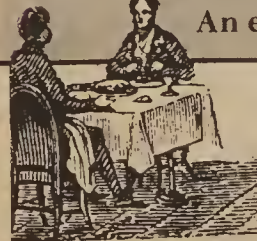
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# The Rick & Ruby Story

BY LESLIE ROBINSON

Monica Carroll answers her phone in a low, sultry, sexy voice. As the conversation continues, her voice gets chirpier and chirpier, until she sounds like a four-star teeny bopper. "I'd really like to do the interview and stuff, but I gotta find an apartment, and like, I really appreciate your interest and stuff," chatters Carroll, "but with moving and all, well, I just don't know when I can do it."

I want to pat her on the hand and tell her it'll be okay. Sud-

me. So I said, 'Whaddaya think?' Well, I'm so embarrassed because they really had some harsh words for me. And what they said was that they thought I was blowing it, blowing it for women, blowing it for the whole women's movement. They said, 'Cause you get up there and act so stupid.' And I said, 'How cruel you are! I am stupid!'

Then she shrugs, "It's like accusing the Hunchback of Notre Dame of acting crippled. I mean, he just is."

Carroll and Seff have been working together for nine years, but in the last two years things

were painful because I already knew what my identity was, which was creep."

Carroll's loud Phyllis Diller laugh is cut short by Brian Seff putting his quieting hand on her shoulder. "She was the type of girl," he explains, "that when the boys were too shy to ask the girls to dance, the teacher would come along and say, 'Here's your partner.'"

After Carroll knocks his hand off her shoulder, Seff admits, "I was in the school orchestra." Smiling at the memory, he continues, "I still have a picture of me holding my cello. I liked to have my hair short then, so I

more of a caricature than an honest impression," explains Carroll. She adds, sounding less like a comic or a ding-a-ling than a serious dramatist, "You study more than the person themselves. You study the genre or the way they are reacted to. So what you end up spoofing is not so much the people themselves but the trips around them."

"Like our routine 'Eaglemania' [similar to *Beatlemania*] is not a lampoon of the Eagles, but a lampoon of the Seventies."

Seff adds, "Our thing is more than just making people laugh."

"The hit and run thing is okay. Get up there, make 'em laugh, then leave. It's okay. But we like to get people to laugh at themselves and their predicament," explains Carroll. She adds earnestly, "I think people really get into trouble when they confuse themselves with the madness around them. The more that people expose what's tricky about being alive and what's generally icky about being alive, the more people can believe in themselves."

In a few short minutes, Carroll shifts gears from the serious and the idealistic to the goofy and the off-the-wall. She appears on center stage of the small club for the second set in an outfit that is somewhere in between 1942 Carmen Miranda and 1979 Haight Street. A huge comb in the shape of a flamingo holds her Forties coiffure together.

"Love your duck comb," smooches Rick.

"Yes, it is nice isn't it," smiles Ruby.

"I'd like to thank my fashion coordinator," announces Ruby. "Fredericks of Bakersfield."

Bending over, she removes the contraption and while tossing it over her shoulder, quips, "Save the whales, kill something else."

Brain Seff and Monica Carroll met while they were both students at the University of Redlands. Carroll was studying drama and Seff was studying music. Carroll was recruited as a singer into Seff's rock band, and the two eventually became romantically involved. When the band broke up, they decided to give it a whirl as a duo.

Back in the dressing room again, Seff says, "Our first gig was Tar and Feathers, when the place first opened on Union Street. We went up to the owner and said, 'Hey, we have an act.'

"Well, we didn't have an act. We had seven songs. So we winged it," he laughs, "for four hours."

The precious few songs were basically old Fifties tunes. Rick wore his hair slicked back and Ruby wore leather. To pass time, they told jokes and did funny routines between songs.

After a year, their career came to a grinding halt when their romantic relationship broke up. Carroll left San Francisco for Palm Springs and worked as a waitress, while Seff hung on in San Francisco, trying to survive by buying, selling and trading old records. Soon, however, Carroll found waitressing wasn't all it was cracked up to be and Seff discovered that once show biz gets in your blood . . . Well, anyway, they got back together.

Seff, who is now married, says, "Somehow, the two of us realized that working together was the only way we could make a living, because we tried it solo and that didn't work."

For four years, the Rick and Ruby Show was just a way to "make a living" for the two. While they performed nights, Carroll went to San Francisco State, eventually earning her master's degree in creative writing. She didn't actually take telling jokes too seriously.

Carroll, who was one of four kids raised by her mother alone, says, "Since I did this stuff to put myself through college, performing was always something I could fall back on until I could do something, like," she pauses and says jokingly, "teach."

After she graduated from San Francisco State, Carroll tried her hand at writing. Her first article was to be an expose on Chuck Barris and the *Gong Show*. To research the story, Rick and Ruby auditioned for the show. Rick says of the tryout, "They put us all in the basement, and there were all these weird people around. Some were very serious performers, singers and stuff, and some were just plain crazy." He shakes his head. "Anyway, we ended up going on the show."

"As it turned out, Ruby didn't write the article, because we met Chuck Barris, and she was totally charmed by him, thought he was a really nice person. So she said, 'I can't write this article.'"

Actually, Rick and Ruby went on the *Gong Show* three times. But Seff comments, "It

*The Rick & Ruby Show stumbles through such counter-cultural issues as how to smoke and drink coke in Santa Cruz (you don't) and punk rock (devised, as we all know, by the CIA to make the American Nazi Party look well adjusted).*

denly she blurts out, "Why don't we do it on Wednesday? That's the first of the month, right? I have to be out of this apartment by the first of the month. So I know I'll be somewhere."

Monica Carroll is, perhaps, better known as Ruby, half of one of the Bay Area's hottest comedy acts, Rick and Ruby. Onstage, she is the dizzy dingbat, somewhere in between Lucille Ball and Grace Slick. Like Gracie Allen, she forgets names and punch lines, while Rick comes to the rescue with, "And then, what did he say?"

Sometimes silly, often hilarious, the Rick and Ruby Show stumbles through such counter-cultural issues and topics as how to smoke and drink coke in Santa Cruz (you don't), punk rock (devised, as we all know, by the CIA, to make the American Nazi Party look well adjusted) and smoking "polio weed" while driving from San Francisco to Berkeley via Sacramento ("pull over when you notice something behind your ear and it turns out to be the gas pedal").

Ruby's the space case, while Rick (Brian Seff) does impersonations and generally tries to keep Ruby from falling off the stage. He does the opening introductions, and she arrives (more or less) onstage sputtering stories like, "Last night we were working somewhere in the mid-west or Berkeley or someplace, and some girls, they were feminist gals, I guess, came up to

have really started to pick up for the pair. Not only did they just complete a national tour opening for Robin Williams, but they scored 27 points on a recent *Gong Show*.

Still, despite this national acclaim, Rick and Ruby are probably best known in the Bay Area for that pimple-bursting extravaganza, the annual "Last Prom." This year's was their second, and it was held at the Great American Music Hall on July 21. The garish old saloon was made to look like a high school gym. The transition from saloon to gym, however, was a little like the family dog being made to look like a circus lion or maybe the other way around. Well, picky, picky from this corner. Most of the people who came couldn't care less. Dressed in white dinner jackets and fluffy prom dresses, they swirled, twirled, twisted and limboed to those fabulous sounds of yore provided, of course, by fabulous Rick and fabulous Ruby and their fabulous band assembled just for this special night.

When I finally meet up with Rick and Ruby backstage at a small club in Los Altos, I have to ask this pair, noted for their uncanny sense of high school, "What was that time really like for you?"

Looking down, Carroll replies gravely, "High school was actually a very painful time for me."

Why, Monica? Because of the whole identity crisis issue? "Well, no," she demurs. "It

remember getting it cut special for the day they took the picture."

Carroll, I learn, did weigh a substantial 165 pounds in high school. She studied drama at Colton High (in Colton, California) and hoped to become an actress. For her work there, she received the Bank of America Best Future Promise in Drama Award.

Though now slim and trim, 28-year-old Carroll, who has black flouncy hair and slightly unfocused catlike eyes, has retained the hearty laugh of a fat girl. Energetic and gregarious, she sometimes overshadows the slightly built Seff, who comments, "A hundred and sixty five pounds?! I never weighed that much."

Soft-spoken Seff, who is also 28, normally opens the Rick and Ruby Show with a series of surprisingly funny impersonations such as "Jambalaya," assung by James Brown, Barry White and K.C. and the Sunshine Band. There's also the Knack singing "Rice-a-Roni," the Cars doing a snappy version of "I Want To Hold Your Hand" and a favorite, Led Zeppelin a la Vegas. Rick is accompanied by Righteous Raoul (Joshua Brody) on keyboards. The music is marvelously true to the original versions of the tunes. Ruby, too, does a wide selection of singing impersonations: Janis Joplin, Cher, Brenda Lee, Tina Turner, Mick Jagger and Stevie Nicks.

"Anything we do, though, is



*A behind-the-scenes look at San Francisco's favorite madcap musical comedy duo and their rise to the middle of the heap*

was nothing to write home about, although we got paid, and we're still getting residual checks from reruns. But the *Gong Show* never really did anything for anybody's career, except for Cheryl Lynn, who just put out an album."

In 1977, the tide turned for Riek and Ruby. Up until then, they had been playing the small and funky clubs. Rehearsals for this less-than-ambitious duo were done in the car on the way to the show. Seff explains, "The Palms used to be our big gig. Then all of a sudden, we were opening for Cheech and Chong for two nights at the Old Waldorf. And we played the Boarding House. So that soon places like the Palms became regular stuff."

They began to take their career more seriously. Carroll comments, "Finally after seven years, I said, 'Look, this is what I do!' But I guess it was hard to accept, because here I had a masters degree and I was earning a living making faces on stage."

In the last year or so, Rick and Ruby have done several spots on local TV, and in a week or so, they will do a taping for an appearance on the *Mike Douglas Show* (which will air on Nov. 11, but won't be seen in San Francisco).

The next logical step for Riek and Ruby is more television appearances. But Carroll says, "With all this talk about success and making it, it's real easy to lose track of what you're really doing."

"We just like to show people that, yeah, we all dream, we're funky and we're all potentially creepy," she says. "But we're all human beings, and it's okay. It's okay that we're here, and it can be fun and it can be nice and generous and it can be free."

"We don't just want to make people laugh, we want to make them happy." ■

*(Rick and Ruby will be performing at the Boarding House Aug. 31 and Sept. 1 and 2, and at the Great American Music Hall Sept. 19.)*

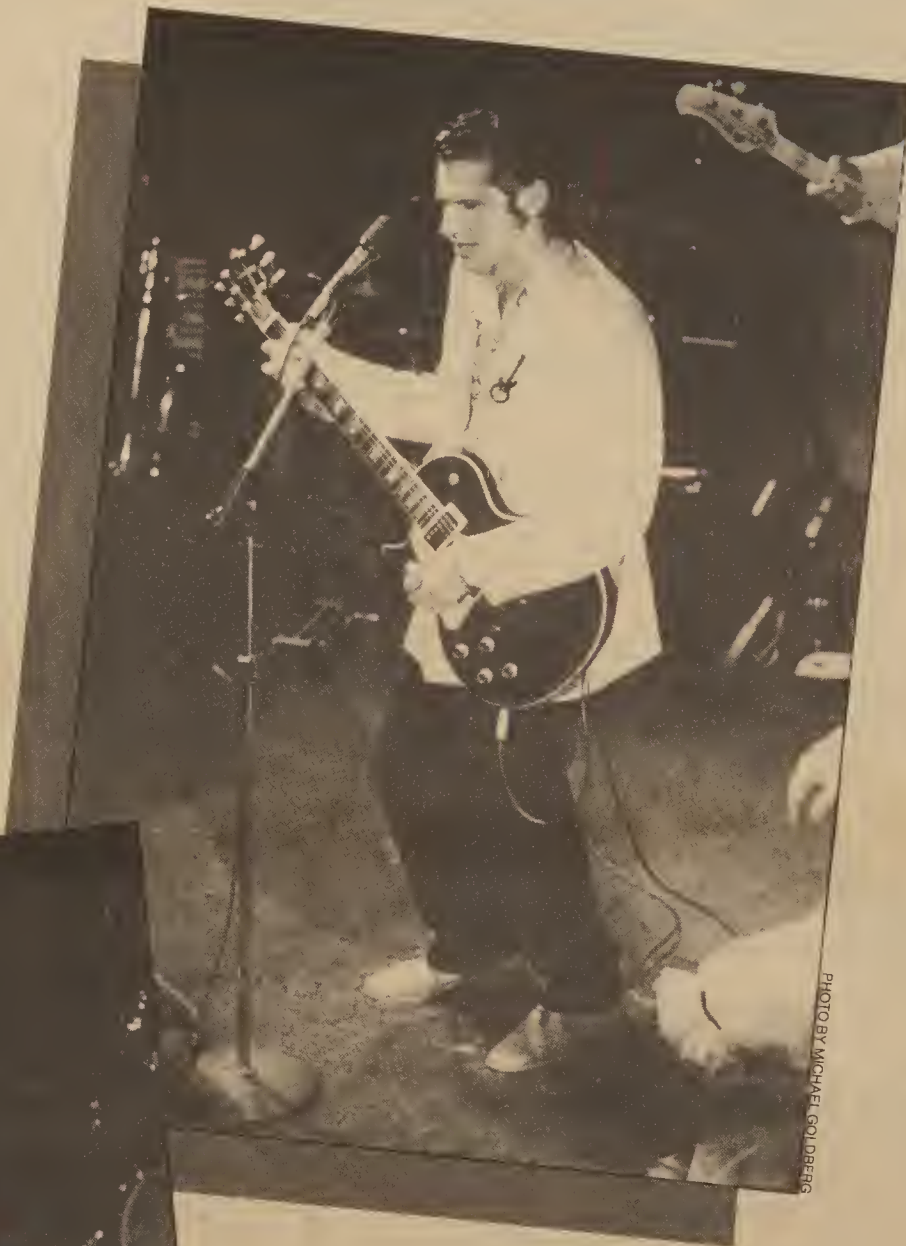


PHOTO BY MICHAEL GOLDBERG



PHOTO BY MICHAEL GOLDBERG

*Ruby: "Accusing me of acting stupid is like accusing the Hunchback of Notre Dame of acting crippled. I mean, he just is."*

**Rick and Ruby at that pimple-bursting extravaganza, the "Last Prom."**

Day & Night, the Bay Guardian's new arts and entertainment guide, will be distributed free in the University of California-Berkeley area and at many locations in the East Bay. A partial list of Day & Night outlets:

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Heidelberg Restaurant, 2366 Telegraph  
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# Tribal

BY MICHAEL BRANTON

**C**het Helms is on the telephone at the far end of the tiny Tribal Stomp Productions office. "Yeah, I expect that a big portion of our audience can't afford much more than the \$4 grounds admission," he is saying. "That's why I was hoping that you would play on the grounds stage instead of an arena show . . ."

The softspoken, bespectacled patriarch of the Family Dog—a reincarnated version of the mid-Sixties concert production team—is attempting to nail down the entertainment for his Second Annual Tribal Stomp. This two-day affair, unfolding at the Monterey Fairgrounds on Sept. 8 and 9, promises to be a whirling, gaudy, noisy and altogether unique assemblage of some 42 musical acts, including the Clash, Peter Tosh, Joan Baez and a re-formed Blues Project. All this along with poets, dancers, films by Les Blank and a booth-strewn midway overflowing with a late-summer gathering of an estimated 2,800 revelers.

The Tribal Stomp headquarters hardly seems suited to the task of preparing such an event. In our day and age, when the music business has become an exact science, this office is a refreshing throwback to a time when rock and roll concerts were rough, experimental, seat-of-the-pants operations. A large faded red rug covers the painted cement



Canned Heat's Bob Hite at last year's Stomp.

floor at the entrance of the Potrero Hill storefront-cum-command post. A picnic table and benches serve as the reception area. Perched on an end table amid candles and plants, a two-foot-high Buddha surveys a roomful of colorful wall quilts, knickknacks, press materials

of every description and a poster of James Gurley, of Big Brother & the Holding Company fame.

Helms stands at the back of the room in a workspace of cluttered tables and jangling phones. Around him, a handful of staffers jot hurried notes, juggle last-



The Clash insisted on coming to the U.S. a week early to appear at the Tribal Stomp.

# Stomping

The new left meets the new wave  
at the second annual gathering of the tribes

minute details and rehash statistics from worn clipboards.

Helms moved into this building just 16 months ago, as plans for his first Tribal Stomp were escalating to a similar frenzy. That show was a ten-hour "potluck and dance" at U.C. Berkeley's Greek Theatre on Oct. 1, 1978. While generally aesthetically pleasing and financially successful, it was actually more of a reunion than a strictly commercial venture.

Helms had been a major proponent of the local music scene during the flower power heyday. From his first concert in February 1966—a Jefferson Airplane/Big Brother bill at the Fillmore Auditorium—he and the Family Dog were known as purveyors of new talent and innovators of style. After promoting over 300 shows in five years, Helms was forced to retire when his expanded operation—which included concert halls in Portland and Denver—incurred debts too hefty to manage. "I left the business with this heavy feeling of being a loser," Helms recalls.

When the Grateful Dead's Mickey Hart and Barry "The Fish" Melton convinced him to produce the Berkeley Stomp, the community response was tremendous. Old friends came out of the woodwork to offer assistance, and bands like Big Brother and the Paul Butterfield Blues Band were reunited for the one-day celebration. The inclusion of Country Joe & the Fish, Canned Heat, It Was a Beautiful Day and other Sixties-era

groups led many observers to see the event as little more than a nostalgic curiosity.

This year, Helms and his business partner, Doug Green, pieced together a musical program that goes far beyond the reunion appeal of the first stomp. Sure, there will be plenty of sounds to spark the interest of any Avalon Ballroom veteran—Baez, the Blues Project, the Fish, Nick Gravenites, Lee Michaels, the Chambers Brothers and others—but Helms has wisely injected this stomp with spicy styles from many facets of the musical experience. Consider the afternoon program of Sat., Sept. 8. The Soul Syndicate kicks off at noon with a sizzling dose of Jamaican reggae, Joe Ely, from Lubbock, Texas, follows with his rowdy brand of honky-tonk country & western, the Chambers Brothers take over the stage for their patented psychedelic soul struts and the Clash come on for a high-energy finish, charging the arena with their machine-gun-rapid new wave anthems.

Reggae, C&W, Sixties soul and punk rock on the same bill? It's enough to send jaded, cliquish music lovers of any persuasion right up the wall.

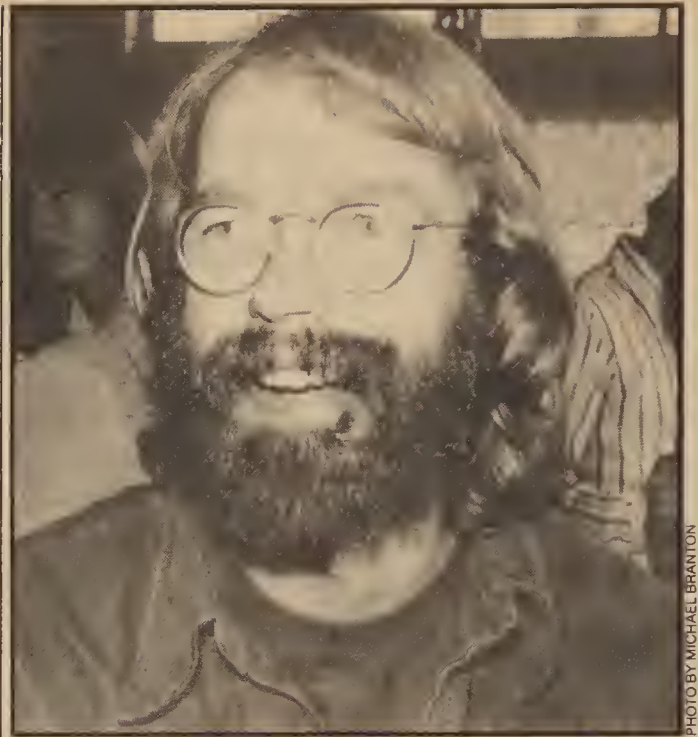
Chet hopes his unusual booking policy will send them to the nearest ticket agency. "My audience will probably always be primarily from the so-called Woodstock generation, due to my history and karma. However, what I've attempted to do in this show is to establish some continuity between music of integ-

rity," he says. "Although everyone considers these styles to be very different, this show will demonstrate that there's a baseline at which it's all the same. It's all about the same human motivations and psychological needs."

"To me, there's a real strong political continuity between the Clash and Country Joe. The Clash is Country Joe ten years later, only it's London instead of Berkeley. The fall in a very similar pattern. Country Joe's older, has made some compromises with life—which I guarantee you the Clash will do in five or ten years. But that's not to demean where they're at, which is entirely appropriate to them and the world they live in. God bless people who can still feel hurt in the world and are still concerned about it. That's who the Clash are to me. And Country Joe & the Fish are people who have spent their lives playing music in that vein—caring very much about the political concerns of people."

Helms views the punk/new wave slogan, "Kill the hippies," as "no worse than Jerry Rubin saying, 'Kill your parents,' which he meant figuratively and which I think the new wave people mean figuratively. I think they're saying that the hippie is a model that no longer fits the environment that they experience themselves living in. And I think that's valid. Being a hippie was appropriate to our time, but not necessarily to theirs.

"Many of the hippie values did get accomplished," he continues.



Chet Helms

PHOTO BY MICHAEL BRANTON

"However, the further removed it gets from its point of genesis in the mid-Sixties, the more stratified, the more structured, the more crystallized, the more arbitrary those values become. And the less they fit the changing world picture. The new wave kid's very valid to challenge that hippie hypocrisy. They're saying, 'The emperor has no clothes!'"

According to Bob Smith, Tribal Stomp booking coordinator, getting the Clash to play the stomp can be attributed, at least partly, to the presence of Country Joe & the Fish. "The Clash's agency in New York had already booked their U.S. tour, which begins Sept. 18," Smith says. "So they didn't want the Clash coming over for a Sept. 8 gig."

"We went directly to the Clash, through some friends of ours in London who are personal friends of the band. The Clash liked the idea of seeing Country Joe and some of the other Sixties bands—they're really into the whole thing that happened here back then. And they understood what the program was all about—trying to bring all these different people together.

"So they went back to their agent and insisted. The agent then worked out the details with us, then filled in the empty days with other engagements. The Clash are really looking forward to staying in San Francisco with us for a couple of days before the stomp. They're bringing 11 people with them for sort of a vacation."

The other arena shows are: Sat., 6 pm, Nick Gravenites, Lee Michaels, Maria Muldaur and Peter Tosh; Sun., noon, Boots, The Mighty Diamonds, Big Mama Thornton with Mark Naftalin/Ron Thompson Band, Coke Escovedo, the Blues Project '79 with Al Kooper; Sun., 6 pm, Dan Hicks, Country Joe & the Fish, Canned Heat, Joan Baez. Also at the arena will be Robert Fripp and the Persuasions.

These arena shows, with a capacity of 7,000 each, are priced at \$12.50 per ticket. This also admits you onto the fairgrounds for the whole day (a \$40 pass admits you to all four arena shows).  
For you less affluent stompers

(which, you will recall, Helms expects *en masse*), a \$4-per-day grounds pass admits you to all the frivolity *except* the arena shows. The fairgrounds are open from 10:30 am-10:30 pm. Grounds entertainment includes Any Old Time String Band, SVT, Donald Kinsey & the Chosen Ones, Linda Tillery/Mary Watkins Band, Sarah Baker, Starbaby and many others. Tickets are available through BASS (call TELETIX for further information).

The fairgrounds midway will feature a crafts and memorabilia section, exhibit booths for non-profit organizations, a poets stage, art gallery and plenty of food for sale. Picnic areas are available, and there will be a supervised children's playground.

"I certainly do experience the fact that last year a lot of it was put together on favors, and this year it's been more strictly business," Helms admits. "This year is a more conventionally organized show in terms of the money process and financing."

Nevertheless, he insists that the profit motive remains a secondary concern of everyone involved. "This show was designed to promote an ambience and not any particular stars," he explains. "It was designed to generate an atmosphere that was attractive—a gathering of the tribes. Another term I would use for tribe is affinity group—people with common needs and common reasons and common satisfactions gather themselves together, making a sanctuary for themselves to gain full expression of their identity.

"The strength of our promotion is that all the people that are involved in it believe in it and will promote it themselves on a grass-roots level. Part of the lessons to be learned here is that if we all contribute our energies to something like this collectively, that we're strong."

(Tribal Stomp hotline: for toll-free information about camping facilities, transportation and entertainment lineups, call (800)652-1455. The gas hotline in Monterey is (408)649-2211.



The Family Dog outside their Potrero Hill office.

PHOTO BY MICHAEL BRANTON

# CLUBS

## SAN FRANCISCO

**Blarney Stone:** Paddy Wagon (Irish/rock), Fri., Red Dust (country/bluegrass), Sat., Irish Country (Irish), Sun., 5726 Geary, 752-3326  
**Bimbos:** Sharon McNight (cabaret), Thurs/30, Fri/31, Sat/1, 1025 Columbus at Chestnut, 835-4342

**The Boarding House:** Rick & Ruby Show, Jane Dornacker, Fri/31-Sat/2, The Fabulous Thunderbirds, Tues/4-Wed/5, Cirme, the Buddy Holly Jr. Show, Fri/7, 960 Bush, 441-4333.

**The Brasserie Castle Grand:** Ron Towe, (pop/jazz), 7:30-11:30 nightly, 12th and Folsom, 621-9491

**Cadell Place:** Donna Turner Band (country/rock), Sat/1, Cameron (30's & 40's), Sun/2, Jae Ross (cabaret), Sun/2, Pete Zangara (blues), Thurs/6, Lovey Blue (blues), Fri/7, 524 Union, 391-4343.

**Capurro's:** Pete Zangara Trio (jazz), Wed and Thurs, Pier 46, 300 Jefferson, 771-0377

**Chez Jacques:** Jae Ross (cabaret), Fri/31, Flight, Sun/2, Tony Michaels, Mon/3, Mary Walkins, Tues/4, Patty Wolfe, Wed/5, Simon Dray, Thurs/6, Susan Burritt Fri/7, Chez Jacques Cafe-Theatre, Sigrid Wurnschmidt and Bob Dimatteo, Sun/2, Jon Sugar, Mon/3, White, White and Co., Thurs/4, "Breakfast in Marin" Wed/5-Fri/8 1890 California, 775-7574

**Chi Chi Theatre:** Theresa Baomi Butts (jazz), 11 pm, Sat., 440 Broadway, 392-6123

**The City:** Charles Pierce (impressions), nightly, special Labor Day show, Mon/3, Montgomery at Broadway, 391-7920.

**Coffee Gallery:** Rick Kellogg and Grayson Street, Fri/31, 1353 Grant, 397-3751

**The Crepe Escape:** Simon Dray (cabaret), Thurs evenings, 6:30-8:30, 150 Kearny, 434-4449

**Dewey's:** John Stafford's Bourbon Street Irregulars (Dixieland), Tues-Sat., St. Francis, Powell at Geary, 397-7000

**Earthquake McGoon's:** Turk Murphy's Jazz Band, Tues-Sat., 128 Embarcadero, 986-1433.

**Eight Immortals Lounge:** Chang Sisters (pop), Tues-Sat., Chinatown Holiday Inn, 750 Kearny, 433-6600

**Fanny's Restaurant:** Martha Lorrin (jazz), Sun-Mon., Thurs, Lynn Brown, Tues., Pam Brooks, Wed-Thurs., Patty Wolfe (cabaret), Fri-Sat., 4230 18th St., 621-5570

**Garden Bar:** A Special Blend & Sekiguci Sisters (pop), Tues-Sat Miyako Hotel, Japan Center, 922-3200.

**Golden Grommet:** live music nightly 834 Irving St at 10th Ave., 564-6627

**Gorden's:** Tressa Wilson with Jim Brown (pop), Fri-Sat., Jan Janssen with John Sant (pop), Sun-Mon., Gayle Marie (pop), Tues-Wed., John Sant (jazz piano), Thurs. 859 O'Farrell, 885-0750

**The Great American Music Hall:** Grant Gesman Band, Thurs/30, Benefit for "Mandolin World" featuring David Grisman & Friends, Fri/31, Willie Bobo, Sat/1, Larry Coryell, Tues/4, The David Grisman Quintet featuring Stephanie Grappelli, Wed/5-Fri/7, 859 O'Farrell, 885-0750

**Gulliver's:** Sharon Wagner (pop), Sat/1, Powell St Blues Band, Sun/2, Lisa & Debbie (blues), Mon/3, Jeb's Jump Blues Band, Tues/4, Headstrong (new wave), Wed/5, the Marin Red Show (blues), Thurs/6, Blue Steel (rock), Fri/7, 348 Columbus, 982-0833

■ **Holy City Zoo:** Papaya Juice (comedy), Wed-Fri., 408 Clement St., 752-2846

# Complete Entertainment Guide

A listing of Bay Area events from Friday through Friday.

**Hotel Utah:** Steve Seskin (folk), Fri/31, Chrysanthemum Ragtime Band, Sat/1, Music By The Bay (jazz), Mon/3, open mike, Tues/4, On The Air (rock), Wed/5, Hokum and Professor Gizmo (revue), Thurs/6, The X-M's (jazz), Fri/7, 500 4th St at Bryant, 821-8308

**Keystone Korner:** Eddie Henderson, Julian Prester & Billy Hart, Tues/28-Sun/2, Stan Geiz, Wed/5-Sun/9, 750 Vallejo, 781-0697

**Last Day Saloon:** Tasmanian Devils, Sat/1, Steve Seskin (folk), Sun/2, auditions, Mon/3, Rescue (rock), Tues/4, Java (rock), Wed/5, Eggs Over Easy, Thurs/6, Robert Warner presents The water Bros and Guests, Fri/7, 406 Clement St., 387-6343

**Major Ponds:** Lovey Blue (blues), Fri/31, 2801 California, 567-5010.

**Munchkins:** Shelli Capitan (folk), Fri., Sun Tues., Joe Qntverous (pop), Sat., Thurs., David Lee Williams (piano), Wed., 242 Church, 431-6069

**Mustard Seed Coffeehouse:** Dan Carдоза (jazz), Fri/7, 432 Mason, 392-7461

**Network Coffeehouse:** open mike, Mon/3, lecture/slide show (exploring Turkey), Tues/4, Lecture—"How to Find the Right Job," Tues/4, Lecture—"Loneliness and Power," Thurs/6, Bruce Hyde (country & western), Fri/7, 478 Green, 626-8696

**New Orleans Room:** Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000

**9's:** Angela (pop), Mon.-Tues., Jonathan's Folks (pop), Sun., 1416 Powell St., 771-9800

**Old Spaghetti Factory:** Spaghetti Jam (comedy), Fri-Sat., Flash Family (comedy), Thurs., 478 Green, 626-8696

**Old Waldorf:** Jorma Kaukonen and The White Gland, Fri/31, Magazine plus The Pink Section, Tues/4-Wed/5, Dr. Hook, Thurs/6, The Toons plus Peter Crabbe, Fri/7, 444 Battery, 397-3884

**Open Theatre & Cafe:** Pony Poindexter Quartet (jazz), 11 pm Fri., midnight Sat., 6-11 pm Tues., 9 pm Tues., 441 Clement at 7th Ave., 386-3086

**The Other Cafe:** Back in the Saddle, Fri/31, 100 Carl at Cole, 681-0748

**Owl & Monkey Cafe:** Lumiere (soul/pop), Fri/31, Dar Harrigan (blues), Sat/1, Roger Saloom (folk/original), Fri/7, 1336 9th Ave., 664-9892

**The Palms:** Lloyds, Fri/31, Polk at Pine, 673-7771

**Papagayos Lounge:** Dale Vernon (pop/ballad), Tues-Sat., Civic Center Holiday Inn, Market at 8th St., 626-6130

**Paul's Saloon:** High Country (bluegrass), Fri., Wed., Iba, Sat., Good Ol' Persons (bluegrass) Sun. Bluegrass jam session, Mon.; Old Friends (blue

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grass), Tues., Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456

**Peta's:** Peta's House Band (jazz), Fri. and Sun., Fran Fosten (jazz), Fri., Tues., Coalescence (jazz), Wanda Ingram and the Jazztlet, Sat., poetry, Maye Cavallero Quinell (jazz), Sun., Brazil Export (salsa), Mon., Kai Hutchins Trio (jazz), Tues., Ed Kelly and the Jazz Express, Wed., Dick Pariee and the North Beach Quartet (jazz), Thurs., 577 Columbus, 982-4999

**Precita Park Cafe:** Cap'n Casual & His Dukes of Doubleknit (boogie), Fri/31, Dave Wellhausen Group (blues), Sat/1, Sam Rudin (piano madness), Sun/2, Night Train (Latin jazz), Wed/5, Jim Grantham & Nightbird (jazz), Thurs/6, Junior Earl (blues), Fri/7, 300 Precita, 285-6626

**Purple Onion:** Terry Dale & Scott Hughes (pop), nightly except Thurs., 140 Columbus, 781-0835

**Roland's:** Joey Burt Trio with Jamie Davis (jazz), Fri., Federico Cervantes Trio (jazz), Sat., afternoon Sun., Tues-Thurs., John Cordoni Big Band (jazz), Sun.-Mon., 2095 Hayes, 387-3859

**Rick's Roads:** Starfire, Fri/31-Sat/1; Natasha & Co (r&b), Wed/5-Fri/7, 736 Irving, 665-6551

**The Savoy Tivoli:** Bobotunde, Fri/31, Voice Farm/Eye Protection (new wave), Sun/2, 1434-38 Upper Grant Ave., 362-7024

**Sherlock Holmes, Esq.:** Enrique Bocedi (violinist), nightly, Holiday Inn—Union Square, 30th floor, 398-8900

**Temple Beautiful:** Tuxedo Moon (new wave), Levi and the Rockets, D.O.A., Sat/2, 1839 Geary, 924-6032

**Terrace Room:** Abe Battat Trio (easy listening), nightly from 9 pm, St. Francis, Powell at Geary, 397-7000.

**Tonga Room:** Amapola and the Entertainers (pop), Tues-Sat., Nancy Chen and the Shades of Jade (pop), Sun.-Mon., Fairmont Hotel, California at Mason, 772-5000

**Venetian Room:** Billy Eckstine (jazz), Thurs/30-Wed/12, The Fairmont, Mason at California, 772-5163

**Washington Square Bar & Grill:** Mike Lipskin (piano jazz), Sun/2, Burt Bales (jazz), Mon/3-Tues/4, Norma Teagarden (jazz), Wed/5, Dick Fregulia & Dorothy Moscovitz (jazz), Thurs/6, John Horton Cooper (jazz), Fri/7, 1707 Powell, 982-8123

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and jazz), Fri/31, 433 First St., Benecia, (707)745-9988

**Town House:** Texas Chansaw, Fri/31, Back in the Saddle, Back Up and Push, Sat/1, 5862 Doyle, Emeryville, 658-2885

**The Village:** The Common People, nightly except Tues., 732 Tuolomne, Vallejo, (707)552-9497

## SOUTH BAY

**Alpen Glow:** Pappas Brothers, Fri/31, The Other One, Sat/1, 18564 Mission, Hayward, 276-2310

**Barney Steele's:** Chuck Wagon & the Wheels, Fri/31, Mark Ford Band, Sat/1-Sun/2, Bishop Norman Williams, Tues/4, Jarvis Ensemble, Wed/5, J. D. Borman Band, Thurs/6-Fri/7, 590 Veteran's Blvd., Redwood City, 365-1238

**Bodega:** Luther Tucker, Fri/31, Skycreek, Sat/1, Boots, Sun/2, Iba, Mon/3, Housecrokers, Tues/4 Tommy Tutone, Wed/5, Iba, Thurs/6, Housecrokers, Fri/7, 30 South Central, Campbell, (408)374-4000

**The Cellar:** Joe Ferrara, Fri/31 Joe Cannon, Sat/1 Back in the Saddle, Sun/2, Craig Ferguson, Mon/3 Sean Seaman, Tues/4, the John and Suzanne Band, Wed/5, Terry Garthwaite, Thurs/6, Joe Cannon, Fri/7, 4926 El Camino Real Los Altos 946-0220

■ **The Country Tavern:** Poker Face Fri/31, The Original Hoo Doo Rhythm Devils, Sat/1-Sat/1, Laugh Your Ass Off, Tues/4, Ball Taylor Band, Wed/5, Hot Cider, Thurs/6, Glide, Fri/7-Sat/8, 4926 El Camino Real, Sunnyvale, (408)736-0921

**The Castaway:** Pat Gatti (Guitar), Wed-Sat, Harry Gibson (piano), Wed-Sun., Coyote Point, San Mateo, 347-1027

**Fargo's:** Stardust, Fri/31-Sat/1, Starfire, Sun/2, Friends, Mon/3-Tues/4, Joe Sharino, Wed/5, Hush, Sat/6, 2150 California, Mountain View 941-6373

**Frenchy's:** J. D. Borman Band, Fri/31, 29097 Mission, Hayward, 582-7440

**The Garrett:** Souvenirs (easy listening), Fri/31, Julie Farbolin, Sat/1, Mitch Ballard, Tues/4, Joel Abramson, Wed/5, Joe Farraria Thurs/6, Iba, Fri/7, The Pruneyard, Campbell, (408)371-6508

**The Hall:** Hot Cider, Fri/31-Sun/2, Nimbis, Tues/4 Rags, Wed/5, Iba, Thurs/6, Iba, Fri/7, 1425 Burlingame Ave., Burlingame, 348-1112

**Irons Works Restaurant:** Boarding House Reach, Fri/31, Tye, Sat/1, Chanter, Sun/2, Steve Seskin, Tues/4 Rye Patch Reservation, Wed/5, Boarding House Reach, Thurs/6, Mark Ford Band, Fri/7, 3877 El Camino Real, Palo Alto, 493-3433

**Keystone:** Maria Muldaur, Fri/31, Shakin Street and Glide, Sat/1, Asleep at the Wheel, plus Chuck Wagon and the Wheels, Sun/2, KFAT Fat Fry, Shagbark Hickory, George, plus Hearts on Fire, Thurs/6; Sunnyland Slim, Eddie Cleanhead Vinson, Nick Gravities, Fri/7, 260 California Ave., Palo Alto, 324-1402

**Kuumbwa Jazz Center:** Stan Poplin Trio, Sun/2, George Coleman Quartet, Mon/3, Thurs/6, 320-2 Cedar St., Santa Cruz, (408)427-2227

**Miramar Beach Inn:** Streamliner, Fri/31, Iba, Mon/3, Armed Forces, Tues/4, Boarding House Reach, Wed/5-Thurs/6, Deluxe, Fri/7, Coast Hwy., Half Moon Bay, 726-9053

**Odyssey Room:** Bandana, through Sat/1, 799 El Camino Real, Sunnyvale, (408)245-4448

**PJ's:** Body Heat, Fri/31-Sat/1; Magic, Sun/2, 261 California Dr., 344-5745

**The Rio:** Michael Spears, Rock Island, Invasion, Fri/31, Mistress, Siu Blank and his Band, Sat/1, Jon H. Storm plus Reconstruction, Thurs/6, Big Art & the Trashmasters Renupion ('50s and '60s rock), Fri/7, 140 Parker Ave., Redwood, 799-0075

**Smokey Mountain:** Skycreek plus Stoneground, Fri/31, Rockwell plus Stoneground, Sat/1, Rags, Sun/2, Hot Cider, Mon/3, Omega, Tues/4, Rockwell, Wed/5, Folly's Poll, Thurs/6, Hoo Doo Rhythm Devils, Fri/7, 33 Central Ave Campbell, (408)866-9288

**The Wooden Nickel:** Poker Face, Sat/1, Glide, Sun/2, Coast, Mon/3, Rockwell, Tues/4, Avalon, Wed/5, Glide, Thurs/6, Mirage, Fri/7 2505 The Alameda Santa Clara, (408)247-0552

**NORTH BAY**

**The Cabaret:** Bristolcone & act Iba, Fri/31 85 La Plaza, Cotati, (707)795-7622

**Davod's:** The Belair Quartet (string jazz), Sat/1, William Feasley (classical guitar), Sun/2, Sy Perkoff & Paul Breslin (classical piano), Mon/3 Tony Angelo (classical piano), Tues/4 Keni (flamenco guitar), Wed/5, Mark Nattalin (blues piano), Thurs/6, Gregory James & Barry Shulman (jazz guitar & saxophone), Fri/7, 22 Miller, Mill Valley, 388-2000

**The Inn of the Beginning:** Vickie Randle Band, Fri/31, Chuck Wagon and the Wheels, Sat/1, Teresa Trull, through Thurs/6, Cotati, 795-9955

**The Laguna:** Steve Seskin & Friends, Fri/31, 234 S Main, Sebastopol, (707)823-5240

**The Marshall Tavern:** Dakota, Fri/31, The Michael Barclay Band, Sat/1, Hwy 1, Marshall, 663-8141

**Rancho Nicasio:** Sons, Fri/31, 1 Rancheria Rd., Nicasio, 662-2012

**Sleeping Lady Cafe:** John Allair & Steve Mitchell, Fri/31 Boarding House Reach, Sat/1 Gospel Music, Sun/2 Mel Brown & Bobby Forte Band, Mon/3, Reconstruction, Tues/4 Arabesque, Wed/5, Splash, Thurs/6 Ray Spiegel & Friends, Fri/7 58 Bolinas, Fairfax, 456-2044

**Uncle Charlie's:** Fat Chance & the Sneakers, Fri/31 Logos & Dancers, Sat/1, Jules Broussard, Sun/2, Dancer & the Harris Brothers Wed/5, Jules Broussard Thurs/6, Stoneground & Smoke Inc., Fri/7, 5626 Paradise, Corte Madera, 924-9927

**Yountville Saloon:** Starbaby Fri/1, 6480 Washington, Yountville, (707)944-2761

"Iba" stands for "to be announced."

■ Indicates comedy acts.

# THEATER

## OPENINGS

**"A Midsummer Night's Dream":** William Shakespeare's most fanciful play presented by the Berkeley Shakespeare Festival Opens Fri/31 and plays Wed-Sun, through Sept 23. Wed and Thurs, 7:30 pm, \$5, \$4.50 students, seniors, \$2.50 6-12, under 6 free. Fri. and Sat., 8 pm, and Sun., 2 pm, \$6, \$5.50 students, seniors, \$3.6-12, under 6 free. John Hinkel Park, Southampton Rd. and the Arlington, Berk 845-0303

**"Dancin'":** Bob Fosse's new musical entertainment. Opens Mon/3, and plays daily through Oct 13 Mon-Sat at 8:30 pm, Sun at 7 pm, and Wed and Sat at 2:30 pm. The San Francisco Civic Light Opera at the Orpheum Theater, 1192 Market \$8.50-\$20.50 552-4002

**"A Delicate Balance":** Edward Albee's Pulitzer Prize-winning play about the fracturing of a neurotic Connecticut family. With actors Michael Liebert, Mary Rose McMaster and Barbara Oliver, directed by Don West. Opens Wed/5 and plays Tues-Sun through Oct 21. Tues-Sat at 8 pm and Sun. at 2 and 7 pm. Berkeley Repertory Theatre, 2980 College Ave., Berk \$4-\$9 845-4700

**"The America Busted Family Hour":** a satirical revue that takes a biting look at political and social situations in San Francisco. Much of the material pertains to the gay scene, but it's "for and about everyone." Opens Fri/7, and plays Fri and Sat through Oct 1 7:30 pm. Presented by KatosRota at the Top Floor Gallery, 330 Grove (behind the Opera House) \$3.50, \$3 students, retired 861-8362

**"Doppo, Clown of Yesteryear":** world renowned mime Leonard Pitt's solo performance piece about the old French circus clown lost in his memories. Opens Fri/7 and plays Fri-Sun through Sept 30 at 8:30 pm. Fort Mason's Marina Theatre, Bldg 310, Laguna and Marina Blvds \$3.50, 848-5396

## ONGOING

**"Three One-Acts by Robert Patrick":** presented by the Diablo Actors Ensemble. Thurs-Sat at 8 pm and Sun at 7 pm through Sept 8. Sat/31 is a special benefit show for the Muscular Dystrophy Foundation; tickets are \$2 general and \$1 for students and seniors. Parkside Playhouse, Parkside Circle, Concord. \$4, \$3 students, seniors 671-3065

**"Blithe Spirit":** Noel Coward's comedy by the Actors' Ark Theater Thurs-Sun, through Sept 8. 8 pm Gill Theater, USF, Fulton and Cole Sts. 221-1590.

**"Under the Gaslight":** a classic 1890s melodrama plus a musical Olio with songs and dances from the same period. Fri. and Sat. through Sept 8 at 8:30 pm. And, Sun/2 at 8 pm. Oakland Civic Theatre at the Lakeside Park Garden Center, 666 Bellevue, Oakl 452-2909

**"Catch-22":** WW II black comedy by the Unicorn Stage Company Thurs-Sat through Sept 8 at 8 pm. Unicorn Theater, 141 Leavenworth St (at Goldengate) \$3.50, 929-8257 or 648-9186

**"Jacques Brel is Alive and Well and Living in Paris":** Ruth Hastings and Co. perform Eric Blau and Mort Shuman's musical based on the lyrics and commentary of the late singer-composer, Jacques Brel. Tues-Fri. at 8 pm, Sat at 8 and 10:30 pm, and Sun at 3 and 8 pm. Through Sept 9 Alcazar Theater, 650 Geary \$6-\$8 775-7100

**"Sulcis in B-flat":** Magic Theatre presents another West Coast premiere by Pulitzer Prize-winner Sam Shepard, a wild metaphysical who-done-it in which characters change forms as easily as a jazz combo improvises. Directed by Robert Woodruff Thurs-Sun, through Sept 9.

combining mime, music and language by Mimesis, Jean Crossman, Jett Barber and Bob Tomlin. Fri. and Sat. through Sept. 22. 8:30 pm. The Performance Space, 1350 Waller (at Masonic). \$3 285-3719.

**"Celestina"**: a raucous, bawdy and bloody Spanish tale of lechery and witchcraft, written by Edward Senior with music by Val Leone. Adapted from the classic by Fernando de Rojas. Fri. and Sat. through Sept. 22. 8:30 pm StageGroup Theater, 449 Powell (at Sutter). \$3 50 433-1226

**"Wait Until Dark"**: Juliet Mills stars as a blind woman terrorized by criminals in Frederick Knott's suspense thriller. Tues.-Sun. through Sept. 23. 8:12. Alcazar Theater, 650 Geary 775-7100

**"The Sisthus"**: a musical written by Sandra Sharp that profiles black women's lives, loves and the ways they survive. Thurs.-Sat. at 8:30 pm and Sun. at 5:30 pm through Sept. 23. Oakland Ensemble Theatre, 660 13th St., Oakl. \$5 Fri. and Sat., \$4 Thurs. and \$3.50 Sun. 832-8030

**"A Thousand Clowns"**: Herb Gardner's classic comedy presented by Buffalo Productions Thurs.-Sun. through Sept. 23. 8 pm Theatre Metamorphose, 2525 8th St., Berk. \$3.50, \$2.50 seniors. 548-7677

**"Curse of the Starving Class"**: Sam Shepard's wrenching journey through the American dream with a "peculiarly American" rural family. Thurs.-Sun. through Sept. 30. 8 pm. Berkeley Stage Company, 1111 Addison (off San Pablo), Berk. \$6, \$5 Thurs. and Sun. (1st for students, seniors and unemployed) 548-4728.

**"Arms and the Man"**: Shaw's classic satire on war and the professional lighting man. Thurs.-Sun. through Sept. 30. 8 pm. Directed by Michelle Trullfaut at the SF Repertory Company, 4147 19th St. (at Collingwood) \$5, \$4 Thurs. and Sun. 863-4859

**"Child's Play"**: Robert Marasco's thriller about a Catholic boarding school that erupts in savagery. In repertory through Oct. 12. 8 pm. Los Altos Conservatory Theatre, 97 Hillview Ave., Los Altos. \$4.50 Wed. and Thurs. and \$5.50 Fri.-Sun. 941-5228

**"Dames at Sea"**: Miller, Haimsohn and Wise's fast-stepping musical. Fri. and Sat. through Oct. 13. 8:30 pm. Plus Thurs. from Sept. 13 to Oct. 4 at 8 pm. The Masquers Playhouse, 105 Park Place, Point Richmond 526-1038

**"Ain't Misbehavin'"**: a stompin', struttin', high-hatin' tribute to Fats Waller, with more than 30 songs composed, collaborated on, or simply recorded by the great jazzman. Tues. through Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, Wed. and Sat. at 2:30 pm and Sun. at 3 pm, through Oct. 14. The Curran Theatre, 445 Geary. \$10-\$19 673-4400

**"Playwrights' Focus"**: a series of new plays given rehearsed readings by the SF Actors Ensemble. A discussion follows. Series runs at 8 pm through Oct. 20, call for exact dates and titles: 861-9015 2940 16th St. \$1

**"Grand Illusion"**: Donald McClean presents a revue of music, magic and humor, featuring illusionist Marshall Mason, with grand illusions constructed by John Gaughan, who built all the illusions for Doug Henning's TV specials and stage shows. Wed. and Thurs. at 8 pm, Fri. and Sat. at 8 and 10 pm, and Sun. at 3 and 7 pm. Hippodrome Theater, 412 Broadway. \$6-\$8, \$2 off for children and seniors 982-2343

**"The Passion of Dracula"**: an all-new version of the classic vampire tale directed by Bob Hall. Tues.-Fri. at 8 pm, Sat. at 7 and 10:30 pm, and Sun. at 3 and 7:30 pm in an open-ended engagement. On Broadway Theatre, 435 Broadway \$8-\$12 398-0800.

**"Asparagus Valley Culture Society"**: a musical comedy revue blending magic, music, stand-up comedy, pantomime and side-show. Tues.-Thurs. at 8:30 pm, Fri. and Sat. at 7 and 10 pm, and Sun. at 3 and 7:30 pm. \$6.50-\$8.50. An open-ended engagement. Phoenix Theatre, 430 Broadway 397-3700.

**"Irving Berlin in Revue"**: a tribute to the popular songwriter in celebration of his 90th birthday. Produced and directed by Barry Koron. Thurs.-Mon. at 8:30 pm, in an open-ended engagement. Chi Chi Theatre Club, 440 Broadway \$7, \$8 on Fri. and Sat. 392-6213

**"Beach Blanket Babylon Goes to the Stars"**: Steve Silver presents the latest incarnation of the long-running musical "Beach Blanket Babylon Goes Bananas" with a Snow White-in-Tinseltown theme. Wed.-Thurs. at 8 pm, Fri. and Sat. at 8 and 10:30 pm, and Sun. at 3 and 7:30 pm. Club Fugazi, 678 Green. \$8-\$8.50, 421-4222.

**"The Taming of the Shrew"**: Wild West Ltd. re-interprets the Shakespearean classic and sets it at the American frontier. Directed by James Dunn. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm in an open-ended engagement. Cannery Theatre, 2801 Leavenworth, 441-6800.

**CLOSING**

**"Evita"**: Civic Light Opera presents this musical based on the life of Eva Peron, controversial wife of the former Argentinian dictator Juan Peron. Through Sept. 1. Fri. and Sat. at 8:30 pm, matinee at 2:30 pm on Sat. Orpheum Theatre, 1192 Market. \$8.50-\$18. 552-4002.

**"Side by Side by Sondheim"**: the Broadway musical revue presented by TheatreWorks. In repertory Fri. & Sat. through Sept. 1. 8:30 pm. Palo Alto Community Theatre, 1305 Middlefield Rd., Palo Alto. \$5, \$3 seniors, under 18 329-2623.

**"How to Succeed in Business Without Really Trying"**: a musical comedy about making it up the corporate ladder by Cal State Hayward's Summer Repertory Theatre. Fri/31 and Sat/1 at 8:15 pm. University Theatre, Carlos Bee Blvd. at Mission \$3, \$2 students, seniors 881-3724

**"Sister Girl"**: Danny Duncan wrote, choreographed and directs his latest musical about teenage love in the ghetto. Fri. and Sat. through Sept. 1. 8:30 pm. Bayview Opera House, Third and Newcomb Sts. \$3.50 advance, \$4 at the door 824-1283

**"An Evening with Brecht"**: by the Bear Republic Theater featuring a cabaret-style performance of his writings and songs and the one-act, "The Exception and the Rule." Thurs.-Sun. through Sept. 2. 9 pm. UC Santa Cruz Barn Theater. \$4, \$3 students, seniors, children, low income, \$2.50 all seats on Sun. (408) 429-4001

**"Room Service"**: Hilarious complications in the rooms of a Broadway hotel make up this 1937 comedy. Through Sept. 2. Berkeley Repertory Theatre, 2980 College, Berk. \$5.50-\$8. 845-4700

**"Caico Jim"**: a Barbary Coast melodrama presented by the Thieves Theatre Company as part of this summer's interpretive program at the SF Historic Ships, Hyde Street Pier Sunoays through Sept. 2 at 1:30, 3 and 4 pm. Free

**"Mummenschanz"**: this highly acclaimed Swiss mime troupe traces the evolution of life and creates living sculpture. Thurs. at 8 pm, Fri. and Sat. at 8:30 pm, matinees on Sat. and Sun. at 2:30 and 3 pm, respectively. Through Sept. 2. Marines' Memorial Theater. \$14-\$10.50 673-6440

**"Bite of the Rose"**: a new work by The Blake Street Hawkeyes as part of the Eureka Theatre Summer Festival of Experimental Performance. "A story of subterfuge and sex, gardens and barrooms, and loud play." Thurs.-Sun. at 8 pm through Sept. 2. 2299 Market \$5, \$4 Thurs. and Sun. 863-7133.

**"H.M.S. Pinafore"**: Gilbert and Sullivan's lively burlesque of the British Navy presented by A CT. Thurs. at 8 pm, Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 3 and 7:30 pm. Through Sept. 2. Geary Theater, 450 Geary St. 673-6440

**SHORT RUNS**

**"You Can't Take it With You"**: Kaufman and Hart's comedy presented by San Jose State's University Theatre Arts Department. Thurs. 6-Sat/8 at 8 pm. 125 S. 7th St., San Jose \$3, \$1 50 students (408) 277-2777

**"Sketches"**: a sequence of character sketches depicting a Northern California rural family by Steve Morris. A Wednesday-One-Act at the Berkeley Stage Company. Wed. through Sept. 26 at 8 pm. 1111 Addison St., Berkeley 996 548-4728

**"The Physicists"**: Friedrich Durrenmatt's psycho-comedy involving nuclear secrets, Isaac Newton and Albert Einstein, directed by John Chichester at the Florence Schwimley Little Theater. Fri/7 and 14 at 8:30 pm and Sat/8 and 15 at 2:30 and 8:30 pm. Allston Way between Grove and Milvia Sts. Berk. \$2.50 845-2308

**"Solitude"**: a one-act by Karen Bogen about a CIA analyst in Vietnam during the last months of American withdrawal. Fri/31, Sat/1 and Sun/2 at 8 pm at Fort Mason's Marina Music Hall, Bldg 314, Laguna and Marina Blvds. \$2.50, 548-9131

**"Scenes from Life"**: the Flash Family's exploration of the human condition created spontaneously from audience suggestion. Sat/8, 15 and 22 at 8:30 pm. Fort Mason's Blue Bear Music Hall, Bldg 314. Laguna and Marina Blvds. \$3 441-4384

**"Beatlemania"**: the national touring company's production of the smash Broadway hit with eight musicians playing more than 30 Beatles' songs and visuals detailing the history of the decade. Through Sept. 2 at 8 pm. The Concord Pavilion, 2000 Kirker Pass Rd. Concord \$8.50, \$9.50 reserved seats, \$6.50 lawn seating. Gates open at 6 pm for picnics 798-3311

**"Squash"**: the San Francisco Mime Troupe's latest hardhitting musical comedy about the gas shortage, community gardens and the abuse of power. At the Sunken Meadow this weekend, Golden Gate Park behind the deYoung Museum. Sat/1, Sun/2 and Mon/3 at 2 pm. Free 285-1717

**"De Compras"**: Guatemaltecan Manuel Arce's political comedy done in Spanish by Teatro Gusto, a community-based Latino group. from SF. Fri/31 and Sat/1 at 8 pm. The Capp Street Center, 362 Capp St. \$2 543-6345

**Play Reading**: presented by the Western Addition Cultural Center's play reading series as part of the Summer's End Festival. Fri/31 at 7:30 pm. 762 Fulton St. 921-7976

**"The Rocky Hieroglyphic Show"**: a one-act featuring the meeting of King Tut and energy mogul David Rockefeller presented by the Plutonium Players. Free in the parks through the month of Sept.; this week's show is on Mon/3 at Willard Park, 2720 Hillgass, Berk. 2 pm 655-1715

**PERFORMANCE ART/ DANCE THEATER**

**"Flutter for C.B."**: "a nighttime attic lecture/performance involving multi navigational systems, enlightenment metaphors, and thirce rate special effects technology." Part of an installation by Bob Jones, "Moth Briel Work," that runs Fri/7 to Wed/12 from 12 noon to 4 pm at Works, 248 Auzerals Ave., San Jose. "Flutter" is performed at 9 pm on Fri/7. (408) 297-5740.

**"Outdoor Month"**: 80 Langton St. presents six outdoor installations and performances during the month of Sept. This week's events: Carter Hodgkin installs a series of sidewalk drawings in chalk and powdered pigments at the corners of Folsom and Langton Sts. starting Wed/4. The drawings will disintegrate and be re-done every week, best viewing days will be Wednesdays. Sue Berkay installs a sculpture of 100 mirrors on the east wall of 1038 Howard St. or Wed/4, which can be seen through Sept. Performance Foundation, under the direction of Darryl Sapien, presents, "Portrait of the Artist x 3," a walk-through performance at the ruins of Playland at the Beach, Great Highway and Balboa St. Sat/1 at 8:30 pm. These events are all free. A reception for all six artists will be on Tues/4 from 6 to 8 pm at 80 Langton St. 626-5416.

**"Moon Opera"**: an experimental piece based on the Carl Orff opera, "Der Mond." Conceived, directed and performed by Julie Hebert, resident director at the Eureka Theater, Barry Lane and Susan Taurstein. Fri/31 and Sat/1 at midnight. Eureka Theatre, 2299 Market St. \$3 863-7133

**"Vita"**: a bilingual physical theater piece conceived and performed by Guiditta Torretta. Fridays through Sept. 7 at 10:30 pm. The Ancient Current Gallery, 2205A Pine St. (at Webster). Free, donations welcomed 567-3724.

**"Verbal Eyes"**: a series of performance art/poetry readings presented every Thursday night through Sept. 13. This week: Judith Barry

and Ron Silliman 8 pm. Crossroads Community, 1499 Potrero Ave. \$2 826-4290

**CIRCUS/COMEDY/ CABARET**

**Papaya Juice** presents comedic improvisation every Wed.-Fri. at the Holy City Zoo, 408 Clement St. 9 pm 752-2846.

**The Ringling Bros. and Barnum and Bailey Circus**: the 109th Edition of the Greatest Show on Earth. Through Mon/3 at the Cow Palace, Daly City. \$4-\$7, \$1 off under 12 at selected shows 584-2480

**"Breakfast in Marin"**: a musical comedy about a young woman from Ohio and her adventures in Marin County. Wed.-Sat. through Sat/15 and Wed. and Thurs. from Wed/19 to Thurs/27. 8 pm. Chez Jacques, 1390 California St. (at Hyde) \$3.50 775-7574

**Flash Family**: spontaneous theater based on audience suggestion every Thurs. at the Old Spaghetti Factory, 478 Green, North Beach. \$2 441-4384

**Spaghetti Jam**: improvisational comedy skits every Fri.-Sat. at 9 pm with a free "midnight show" at 11:30 pm. Jam members conduct a workshop on improv basics every Mon. at 8:30 pm. Old Spaghetti Factory, 478 Green, North Beach. \$2 421-0221.

**"Judy's Songs: A Celebration"**: a revue of Judy Garland songs and dance, previewing Fri. and Sat. through Sept. 15, before moving to SF in the fall. 8 pm. Santa Clara Arena Theatre, 3091 El Camino Real, Santa Clara. \$5 998-4126

**"Double Feature"**: the Rocky Horror Picture Show and a theater group duplicating its entire cast and performing in tandem with the movie. Every Sat. at midnight at the Strand Theatre, 1127 Market St. 552-5991

**"Quirks"**: a revue in the classic tradition, which takes a satirical look at the Seventies. Fri. at 8:30 pm and Sat. at 7:30 and 10 pm. Open Theatre, 441 Clement St. (at 6th Ave.) \$5 386-3086

**4th Annual Stand-Up Comedy Competition**: Into the finals this weekend with two shows at the Old Waldorf, 444 Battery St. Sat/1 at 8 and 11 pm. (Sunday's show is sold out). \$6.50 adv. \$7.50 day of show. 397-4335

**"Reginald Figtree and Your Favorite Ladies"**: "His exquisitely gowned puppets move, with astonishing realism, to the music of Gershwin, Cole Porter, Rodgers and Hart, and others. Wed. and Thurs. at 8:30 pm and Sun. at 7:30 pm through Sept. The Open Theater, 441 Clement. \$2.50 386-3086.

**"Comedy after Dark"**: a midnight comedy series on Fri. at the Chi Chi Theater Club, 440 Broadway. \$3, 1 drink minimum 392-6213

**Indicates comedy acts.**

**"lba"** stands for "to be announced."

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**MIND & MATTER**

**BETWEEN MIDLER**

at the Pavilion

**Yoga Retreat**: enjoy a weekend with Indian yogi Dadaji Vimalananda. Fri/31-Sun/2, Raistown White Retreat, Mill Valley, \$50, 924-3714

**The Joy of Intimacy**: or how to take the worry out of being close, a lecture by Katherine Pyle. Fri/31, 8 pm, Treasure, 5461 Lawton, Oakl., \$4, 665-9990

**YMCA Senior Associates**: monthly meeting, Fri/31, 1:30 pm, room 200, Central YMCA, 220 Golden Gate, SF, 885-0460

**Meeting with Sufi Master**: Dr. Javad Nurbakhsh available for individual meetings from Fri/31 until mid-September, Khaniqahi Nimatullahi, 4021 19th Ave., SF, free, 586-1313.

**Horse Awareness Day**: a workshop to introduce you to horses, learn fundamentals of horse care, assertiveness training and riding real horses. Sat/1, 10 am-4 pm, Bear Creek Road, Martinez, \$15, 223-7670

**Art Therapy Workshop**: Sat/1, 10 am-3 pm, Top Floor Gallery, 330 Grove, SF, \$10, 346-2990

**Strawberry Hill Tour**: sponsored by Friends of Recreation and Parks, 1 1/2 hours, Sat/2, 2 pm, meet at the Rose Garden, near intersection of Fulton at Park Presidio Blvd., SF, free, 558-4268

**Chinese Yoga**: a class in an ancient art of rejuvenation, longevity and awakening, taught by monk Gocha, begins Tues/4, 7-9 pm, Cultural Integration Fellowship, 3494 21st St., SF, 863-0663.

**New Ways to Meet New People: Creating Ideas for Inexpensive Dating**: a lecture by Carl Levinson, Tues/4, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3, 346-6040

**Alcoholism's Other Victims**: a 4-part program in which professionals analyze the plight of the drinker's family, begins Tues/4, 7:30-9:30 pm, Room 100, Conference Room, Administration Bldg., Indian Valley Colleges, Novato, free, 461-9100, ext. 66

**Indian Art Course**: a university-accredited two-semester survey course covering the arts of India, Nepal, Tibet and Southeast Asia, continued next page

**September 12-13-14, 8 PM**  
**Reserved Seats \$12.50-\$15**  
**Lawn Seating \$8.50**

**CHARGE TICKETS BY PHONE:**  
**BASS Charge (415) 835-4342**



2000 KIRKER PASS RD.

**TICKETS:** Civic Center Box Office, 2974 Salvio Street, Concord, (415) 798-3311.  
**ALSO at all BASS outlets including Bullock's and Record Factory stores. All major agencies. Gates & Box office open 2 hours prior to event. Parking \$1. Picnics encouraged. Food & Beverages available at Pavilion. Please no bottles, cans or alcohol admitted.**

# Eight Day Calendar of Events

## 31 Friday

**"Saturn at the Exploratorium"**—A Solar Family Reunion celebrating the tenth anniversary of the Exploratorium and recent remarkable visits to five planets. This weekend, after a journey of more than five years, the Pioneer IX spacecraft reaches Saturn and sends back the first extra-terrestrial images of the ringed planet, which will be transmitted to the Exploratorium's giant video screens direct from the NASA Ames Research Center in Mountain View. Other special space offerings this weekend include slides and videotapes of previous missions, astronomers to comment and answer questions, films including "Mars in 3-D," viewed with special glasses, lectures such as "Are We Alone?" by the editor of *Mercury*, and space paintings by Chesley Bonestall. Tonight and Sat. from 6 to 10 pm, 3601 Lyon St., \$3.50 for one night, \$5 for both, and children under 12 are free. 563-3200.

**Mandolin World News Magazine**, a quarterly journal dedicated to the mandolin, is having its first annual benefit concert tonight at the Great American Music Hall. Performers include: David Grisman, Frank Wakefield, The Berkeley Mandolin Ensemble, Rudy Cipolla, and Back Up & Push. The styles of these musicians range from classical to jazz to bluegrass, but they all concentrate on mandolins. The show starts at 8:30 pm at 859 O'Farrell. \$7. 885-0750.

**The Marin Quilt and Needlecraft Show** offers an exhibit of original and traditional quilts, and embroideries done by professional and non-professional craftspeople, plus lectures and demonstrations of techniques such as canvas painting, mirror embroidery and reverse applique. Today through Sept. 3 from 11 am to 8 pm at the Marin Civic Center in San Rafael. Admission is \$3 general, \$2.50 for seniors and children six and under are free. 472-3500.

★ **"The Festival of the Sea"** is a free three-day celebration of San Francisco's maritime heritage presented by the National Maritime Museum at Hyde Pier this weekend. Eminent sea shanty singers from ports all over the world, including Stan Hugill, Spike Africa and the Morigans, tell tall tales and sing the traditional songs used by deepwater seamen to bring rhythm to their work. Also featured are demonstrations of nautical skills such as net-mending, wooden boat building and fancy knotting, guided tours of the Maritime Museum, an exhibit and sale of crafts, nautical and not, and a rowing regatta on the Aquatic Park lagoon at 9:30 am on Sun/2. From 10 am to 6 pm on Sat., Sun. and Mon. 556-6435.

★ **M.C. Escher**: the largest exhibition ever assembled of original prints by this 20th century master of optical illusion is at the Vorpai Gallery, 393 Grove, through Oct. 31. Also featured is the only painting by Escher known to be in this country, "Archaic Face." Gallery hours are 11 am to 6 pm, seven days a week, 397-9200.

**Rick and Ruby**, returning from a successful tour with Robin Williams, promise to evaporate any element of labor from this Labor Day weekend tonight through Sun. at the Boarding House. Leila T. ("Don't Touch Me There") Snake opens this show of comedy and musical satire. 8:30 and 11 pm at 960 Bush, \$5. 441-4333.

★ **Jacques Brel** is Alive and Well and Living in Paris, a musical based on the lyrics and commentary of the late Belgium-born singer/composer, is presented by Ruth Hastings and Co. through Sept. 9 at the Alcazar theatre. Last May, the company played a highly successful two week run of "Jacques Brel . . ." in Belgium at the prestigious National Opera. The revue plays at 8 pm Tues. through Sun., with additional shows at 10:30 pm on Sat. and 3 pm on Sun. 650 Geary. \$6-\$8. 775-7100.

### EAST BAY

★ **Join the Circus!** Ringling Bros. and Barnum and Bailey Circus invites everyone who has ever dreamed of "traveling with the Big One" to its showgirl and clown college auditions this morning at 11 am at the Cow Palace. Clown college is an eight-week tuition-free program held each year at the Circus Winter Headquarters in Venice, Florida. Anyone 17 or older is eligible, and spectators are welcome. For more information, call 584-2480.

**Sugar Pie DeSanto**, San Francisco's Blues Queen, brings her mix of shoutin' blues, soul

ballads, impromptu comedy and gymnastic dancing to Mr. Majors this week, backed by guitarist Marvin Homes's group. Shows are at 11 pm and 12:45 am every night until Mon/3. 8021 MacArthur Blvd., Oakl. \$5. 569-6000.

## 1 Saturday

**"The Elizabethan Tournament of Horses,"** held at the Renaissance Faire for the first time this year, is an open contest of skill based on exercises used in times past to train horse and rider for battle. Horses and riders adorned in Renaissance attire compete in the quintain, a form of the joust; the Queen's Polebending race; and the Spear the Loaf race. Today and every Sat. until Sept. 23 at high noon. The Faire is in the Blackpoint Forest in Novato; take Highway 101 to Highway 37 and follow the signs 981-8205.

★ **Videowest**, the alternative television program, takes a hard look at work in honor of Labor Day tonight, with Scoop Nisker as Uncle Sam in search of a job, new wave rockers the Fabulous Poodles performing "Work Shy" and on-the-street interviews with the workers, the unemployed and the die-hard loafers of our society. Videowest can be seen every Sat. at 11 pm with a repeat on Wed. at 10 pm on KTSF-TV, Channel 26. 362-0441.

**The 30th Annual Sausalito Art Festival.** 100 jury-selected artists exhibit and sell their work under a pavilion made from the original Christo running fence, and compete for more than \$3,000 in prize money to be awarded by judges

Henry Hopkins, director of the SF Museum of Modern Art, James Elliot, director of the University Art Museum, Berkeley; and Paule Anglim of Gallery Paule Anglim. A special part of this year's show is a retrospective honoring the "Bohemian" artists who made Sausalito famous as an art colony in the fifties, people such as Ted Christensen, Walter Kuhlman and Jean Varda. From 10 am to 6 pm on Sat., Sun. and Mon. at the Sausalito Civic Center, Bee and Caledonia Sts. \$1.50 adults, 50¢ seniors and children under 12 are free. 383-2487.

**The Festival of the Saws**, a celebration of the contributions of traditional folk instruments including the musical saw, harmonica, spoons, kazoo, jaw harp, bones, pennywhistle, steel guitar and hammered dulcimer, offers a day of workshops, lectures, films and performances by many traditional musicians featuring U. Utah Phillips, Kate Wolf and Faith Petric. Complementing the musical activities is a fair with folk arts and crafts, games and plenty of food. 10 am to 6 pm; the evening concert begins at 8 pm; at the Laurel Community Center, downtown Santa Cruz. Tickets for both workshops and performances are available through the Santa Cruz box office: (408) 427-1984.

**A highly energetic musical benefit** for the Network of Alternative Energies is set for today at the Cotati Plaza in downtown Cotati. The line-up includes: Chuck Wagon and the Wheels, George Gritzbach, Alex DeFrassi, the Tasmanian Devils, David Bennett Cohen and the Moonlighters with Billy C. Farlow. Noon to 5 pm. Call the Inn of the Beginning: (707) 795-9955 for more information.

**The 114th Annual Scottish Gathering and Games**, held at the Santa Rosa Fairgrounds this weekend, offers a wide assortment of traditional athletic and musical competitions and demonstrations. Just some of the events are: the Western U.S. Open Highland Dancing Championships, the 5th Annual U.S. Heavy Events Championship (for Putting the Stone, Scottish Hammer and the 28 pound weight for distance and the 56 pound weight for height), piping and drumming exhibitions, and five-a-side soccer. Gates open at 7:30 am on Sat. and 8:30 am on Sun. Tickets are \$5 for adults and \$1 for children under 12; a special two-day adult ticket is available for \$7.50. Advance tickets through BASS 835-4342.

★ **The Bay Guardian First Annual Photography Contest** is over and an exhibition of the winning photographs is launched today at Camerawork Gallery, 70 12th St., SF, with an opening reception from noon-5 pm—everybody welcome.

### EAST BAY

★ **Are 20th century craftspeople/historians** clever enough to construct a reed-type boat that can be paddled across the heavy tides of San Francisco Bay, a feat that apparently was routine for local

Indians before the birth of Christ? Well, we'll see at about 1:30 pm today, as Jan Southworth and Leonard Page attempt the crossing in a boat hand-made with reeds, similar to the type of reeds used by the Indians. The launching is at 10 am from the Dunbarton Bridge, and if all goes well, they should land on the East Palo Alto shores 3½ hours later. This venture is part of an on-going project by the East Bay Park District to demonstrate the well-developed culture of Native Americans. For further information, call: 531-9300.

## 2 Sunday

**Jazz on a Sunday Afternoon**, Fort Mason's popular jazz series showcasing some of the Bay Area's finest musicians, begins its fall season today with

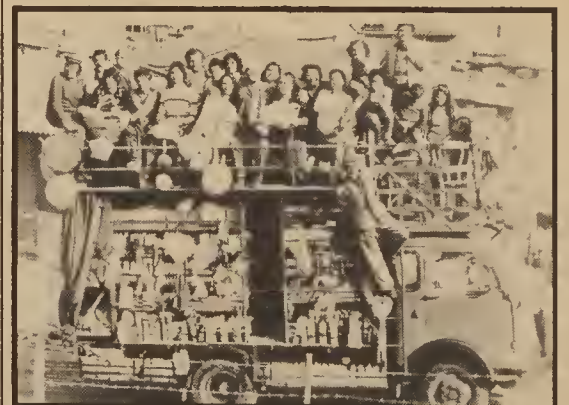
a concert by Listen with Mel Martin. 2 pm at the Marina Music Hall, Bldg. 314, Laguna and Marina Blvds. Tickets are \$2 for adults, children are welcome. 441-5705

★ **Maria Muldaur** headlines a day of free entertainment in Stern Grove presented in conjunction with the Jerry Lewis Telethon for Muscular Dystrophy Hush, KSAN's 1977 #1 local rock and roll band, the J.D. Borman Band, jazzy dance group Hot Energy, and Magic Charlie, a former Harlem Globetrotter, also do their bit, from noon to 5 pm at 19th Ave. and Sloat Blvd. 433-3313.

★ **"Source of Invention"** is an ongoing show of color xerox work at the Union St. Copy Center, 2964 Fillmore (at Union). There is a reception today at noon for all of the artists involved in the show. The center is open from 9 am to 5 pm Mon. through Fri. and 11 am to 5:30 pm on Sat. 346-0395.

**"Come As You Were,"** to a Sixties party at the Intersection tonight with new wave bands The Urge, Ralph Pheno and the Twitchers and a psychedelic light show. 60's films are

## MICRO-FILMS



A scene from Scola's "Down and Dirty."

### Down and Dirty

At last year's film festival, director Ettore Scola surfaced momentarily with "Ugly, Dirty and Bad," a film that was everything its title implied. Now he has reemerged with this reworked, retitled and considerably sanitized version that is a much more effectively ribald shantytown metaphor for social anarchy and the seven—at least!—deadly sins. Nino Manfredi is masterly as the one-eyed patriarch with a million lire in insurance compensation for his injury, and a mutual family trust based on every grotesquerie, physical and mental, inherent in human garbage. His huge, hating, filthy family—in which sex is relative (be it with sister, father or daughter) and where filial love means saving grandma's life for her pension check, where survival depends on putting arsenic in papa's pasta and happiness is a fat whore—is microcosmic, and although in its way it's all quite extraordinary, it's a way not too many will really enjoy experiencing. (Opens 8/31; Surf, SF)

### Bonjour Amour

It's not only in spring that a young man's fancy turns to thoughts of love—for 16-year-old Pascal Meynier it's the moment he sets eyes on 17-year-old Guilhaine Dubos. The lure of the older woman is irresistible, and despite the teasing of his classmates and his parents' hopelessly bourgeois attitudes, the idealistic Meynier falls in love forever—he thinks. For a while we share all the charmingly and touchingly delineated details of young love, but when that same love causes Meynier's outstanding scholastic abilities to suffer, his incensed father forbids the two to meet, and even sympathetic older brother/freelance photographer Bruno Raffaelli can only gently talk to him of compromise. At this point the film also compromises itself by branching off abruptly into Raffaelli's story, diluting the dilemmas of both brothers in the process, and ending in a way that, though not without impact, is no longer attached to the same film with which it began. (Cento Cedar, SF)

—Zena Jones

### BAY WINDOW

by J. Michael Leonard





Eddie "Cleanhead" Vinson and Sunnyland Slim play the Keystone Korner Mon/3.

screened at 7 and 10 pm, and the bands play from 8 to 10 pm. 756 Union (at Powell). \$2.50. 397-6061.

### EAST BAY

★ **The Fifth Annual Scrabble Tournament** sponsored by the City of Oakland starts today at the Montclair Recreation Center, 6300 Moraga Ave., Oakl. Preliminary games will be played on Sun. at noon through Sept. 16 and the finals will be on Sun/23. There are two divisions, novice and expert, so anyone can enter. Register on the day of the play, or call Louise Wolte at 261-3202.

## 3 Monday

★ **Top Ball** at the Big Rec in Golden Gate Park today as the California Baseball Association brings us the 7th Annual Earl Massoni Labor Day Baseball Championships. The final game and award ceremony is today at 2 pm; the semi-finals start on Sun. with eight teams competing. Free. 558-4268.

★ **"Autoparts":** Two men drive a desolate stretch of freeway in this tense performance designed for television by Phil Garner and Chip Lord. This is the first in a series of performance art works produced in a live broadcast situation sponsored by La Mamelie Inc.

"Produced for Television." Tonight at 11 pm on KTSF Channel 26. For more information, call: 431-7524.

**Sunnyland Slim** and **Eddie "Cleanhead" Vinson**, two blues and jazz legends, play the Keystone Korner tonight as part of a series of Bay Area dates. Sunnyland was born in Mississippi in 1907, and plays Chicago blues piano. "Cleanhead" plays alto saxophone and sings the blues. Shows are at 9:30 and 11:30 pm at 750 Vallejo St. 781-0697.

### EAST BAY

**The Bay Area Cuba Health Care Project** is holding a double benefit today; first a barbeque in Tilden Park, at 1 pm near the Nature Center. Then at 8 pm at La Pena, Rumberos de San Martin, West Berkeley's hottest new salsa band, plays dancing music and the Project shows a collection of slides on health care in Cuba. Proceeds from both events go to sending a contingent of Bay Area health care workers to Cuba. For further information, call La Pena, 3105 Shattuck, Berk., at 849-2568 or 653-6355.

**A benefit for the Dessie Woods Support Coalition** is presented at the Roxie Theatre tonight with: *Malcolm X*, a biographical film narrated by James Earl Jones, and *War Without Terms*, a slideshow documentary that shows the history of hundreds of years of African resistance. 7 and 10 pm at 16th St. and Valencia \$2.50. 752-3620. The same program will be at La Pena, 3105 Shattuck Ave. in Berk. tomorrow night at 7:30 pm.

## 4 Tuesday

**Larry Coryell**, one of the influential jazz/rock guitarists of the last decade, returns to the Great American Music Hall tonight with a concert of solo acoustic and electric guitar. Shows are at 8:30 and 11 pm, and tickets are \$6. 859 O'Farrell. 885-0750.

## 5 Wednesday

★ **"Dear Profession of Art Writing":** a lecture and reading by NY poet and art critic Peter Schjeldahl that begins his residency at 80 Langton St. this week. Schjeldahl has contributed regularly to *Artforum*, and *Art in America* and writes a Sunday column for the NY Times. Tonight's program begins at 8 pm. Free. 626-5416.

**Two films by Stanley Kubrick**, and two views of the maybe-not-so-distant-future, tonight at the Gateway Cinema: *Clockwork Orange* with Malcolm McDowell and *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* with Peter Sellers. Tonight through Sat/8 at 215 Jackson at Battery 421-3354.

### EAST BAY

**"A Delicate Balance,"** Edward Albee's Pulitzer Prize-winning account of the fracturing of a neurotic Connecticut family, opens tonight at the Berkeley Repertory Theatre. Directed by Don West with actors Michael Liebert, Mary Rose McMaster and Barbara Oliver. Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm through Oct. 21. 2980 College Ave., Berk. \$4-\$9, discounts for students, seniors. 845-4700.

**Three classic films** are shown at the Telegraph Repertory tonight: William Wyler's *Wuthering Heights* with Merle Oberon and Laurence Olivier, Orson Welles's *Citizen Kane* with Orson Welles and Joseph Cotton, and Carol Reed's *The Third Man* also with Orson Welles and Joseph Cotton. Cinema Two, 2519 Telegraph Ave., Berk. 548-2519.

★ **99¢ for a Wednesday One-Act** at Berkeley Stage Company gets you "Sketches," a series of vignettes about a Northern California rural family by Steve Morris. Wed. through Sept. 26 at 8 pm. 1111 Addison, Berk. 548-4728.

## 6 Thursday

★ **San Francisco-style graphics** at the Brustlin Workshop Gallery this month; as the

gallery exhibits works by Primo Angeli who has created such SF projects as the Boudin Bakeries logo, Tommy's Joyn and the Yerba Buena Murals. A signed and numbered limited edition print of Primo's Boudin logo design will be available for sale. The show opens today; gallery hours are from 9 am to 5 pm, Mon. through Fri., and 12 noon to 4 pm on Sat. 1233 Sutter. 928-1233.

**"Why I Shed My Mink,"** a lecture by Gretchen Wyler, television and Broadway actress and now lobbyist for animal rights, benefits the Fund for Animals tonight at Fort Mason. 7 pm in Bldg. 310, Laguna and Marina Blvds. 474-4020.

**Elizabeth Taylor**, "from ingenue to blowsy bawd," is featured at the Castro this fall with a 12-feature retrospective on Thurs. nights. Tonight's films are *A Place in the Sun*, based on Theodore Dreiser's "An American Tragedy," with Shelley Winters and Liz in her first adult role, (8:30 pm) and *Father of the Bride*, a comedy of social errors with Spencer Tracy and Joan Bennett. (6:45 and 10:30 pm), 429 Castro. 621-6120.

★ **"From An Antique Land"** is Bay Area artist Fred Martin's new book with a text derived from a series of experiments with altered states of consciousness undertaken by the author in 1977 and 1978. Martin gives an illustrated (and free) reading from the book tonight at 7:30 pm at the SF Art Institute, 800 Chestnut. The illustrations come from a group of collages made especially for the reading 771-7020.

★ **The Maiden Lane Fine Arts Festival** offers the work of 50 artists from all over California—watercolors, oils, acrylics, serigraphs, sculpture in metal, wood and glass, and more. Today, Fri. and Sat. from 11 am to 6 pm on the two block stretch of Maiden Lane between Stockton and Kearny Sts. Free.

### EAST BAY

**"The Iceman Cometh,"** one of Eugene O'Neill's great plays, also proved to be the American Film Theatre's greatest triumph. Directed by John Frankenheimer with Lee Marvin as Hickey Dewey, Robert Ryan, Frederic March and Jeff Bridges. At the UC Theatre tonight, alone, at 7:30 only. 2036 University Ave. (at Shattuck), Berk. 843-6267.

## 7 Friday

**Health Effects of Low Level Radiation**, a conference sponsored by the Coalition for the Medical Rights of Women, addresses such topics as the politics, history and physics of nuclear energy/weaponry, the medical uses and abuses of radiation, mental health and the nuclear threat, and patient advocacy: what the consumer should know about medical x-rays. The conference is at Fort Mason tonight from 6:30 to 10 pm and tomorrow from 9 am to 3 pm. Pre-registration is advised: \$10 regular, \$20 for Continuing Education admission. Free childcare by registration before Aug. 31; for that and other information, call: 621-8030.

**The Mustard Seed Jazz Series** starts tonight with Don Cardozo, a jazz fusion band featuring vocalist Wynde True. Series' shows will be every Fri. in Sept. at the Mustard Seed Coffeehouse, 432 Mason. 8 pm. \$2. 552-4387.

**"Doppo, Clown of Yesterday,"** is a solo performance piece, conceived by world-renowned mime and mask-master Leonard Pitt, about an old French circus clown lost in his memories. "Doppo" opens tonight at Fort Mason's Marina Theatre, and will run Fri.-Sun. through Sept. 30 at 8:30 pm. Bldg. 310, Laguna and Marina Blvds. \$3.50. 848-5396.

**Martin Mull**, comedian, writer of very bizarre songs, and past beloved host of "Fernwood 2night," gives a concert tonight at the Flint Center in Cupertino. 8 pm. \$7.50-\$9.50. (408) 996-4816.

**Joni Mitchell** fronts a band featuring Jaco Pastorius, Pat Metheny, Don Alias and Michael Brecker with the Persuasions as special guests. Tonight and Sat/8, at the SF Civic Auditorium beginning at 8 pm. Tickets are \$8, \$9 and \$10. 626-6225.

**Rosa Montoya** and her Bailes Flamenco troupe present three concerts of Spanish Gypsy Flamenco this weekend at the Victoria Theatre. Guitarist Augustin de Moron and Montoya's partner Nemecio Paredes are other featured performers. Today and Sat. at 8:30 pm and Sun. at 2:30 pm. 16th and Mission. \$6.824-5044.

**"The America Busted Family Hour"** is a satirical revue taking a biting look at political and social situations in San Francisco presented by KatosRota, a non-profit multi-media membership association for the arts. Much of the material pertains to the gay scene, but the show crosses over sexual lines to be of interest to everyone. "Family Hour" opens tonight and will play Fri. and Sat. through Oct. 1 at the Top Floor Gallery, 330 Grove. \$3.50, \$3 students, retired. 861-8362.

**The San Francisco Moving Co.** opens its fall season tonight at 8:30 pm at the Margaret Jenkins Dance Studio, 1590 15th St. (at Mission). Program includes the world premiere of Emily Keeler's "The Windows," inspired by the poems and plays of Federico Garcia Lorca with original music by Mark Volkert of the SF Symphony. Other featured pieces: Rhonda Martyn's "Cantes Jondos," Kathleen McClintock's "Diana, The Huntress," and Shela Xoregos's "Turning" \$4, \$2.50 seniors. 863-4406.

### EAST BAY

**Nana Mouskori**, renowned Greek folksinger, returns to the Paramount Theatre tonight at 8 pm "A woman of many voices." 2025 Broadway, Oakl. \$9.50, \$10.50. 465-6400.

**"The Films of Shuji Terayama,"** at the Pacific Film Archive, is a program of his best experimental short films with Terayama in person. The PFA promises it will be "an extraordinary event." 7:30 pm at 2621 Durant, Berk. 642-1413.

★ indicates general admission of \$1 or less.  
—Jennifer Poole

## MR. CLEAN CLEANS UP



Mr. Clean.

Mr. Clean, a new wash-ink rock and roll band with a newly released debut single, will play the Palms on Sat., Sept. 1. Headlining this date will be the Mondellos, a fast-rising group with a visually exciting act and topical lyrics—ranging in subject matter from the Jonestown disaster to the Dan White murders to muscle-bound jocks.

Judging from its first single—"Sick Of You," backed with "Sleepy" (Collage Records)—Mr. Clean has its own measure of promise. "Sick Of You," especially, is a richly textured, mid-

tempo rocker with piercing guitar leads that leap and soar over monstrous bass riffs. The band keeps this virtuosity from transforming it into a quartet of prima donnas by infusing its polished material with a high-energy, tongue-in-cheek angst. (Mr. Clean's record is available at Aquarius, Tower, Gramophone, Recycled Records in SF and Tower, Odyssey and Rather Tipped in Berkeley. MR. CLEAN, with THE MONDELLOS, Sat., Sept. 1, 9 pm, the Palms, 1406 Polk St., S.F., call 673-7771. —Michael Branton

continued from previous page

begins Tues/4, 10 am-noon, Trustees' Auditorium, Asian Art Museum, Golden Gate Park, SF, for further information, call 387-5675

★ **Inner Peace and World Peace, Love and Success:** a lecture by Dr. Elan Zokary Neev, Tues/4, 8 pm, 1755 Jackson, Apt. 202, SF, free, 668-7777

★ **Opera Preview:** Natalie Limonic previews the SF Opera's production of La Gioconda, lecture includes voice and piano illustrations, Tues/4, 7 pm, UC Extension, 55 Laguna, SF, \$5, 861-6833

★ **Jade—Stone of Heaven:** a lecture by Eilfriede Preger, Tues/14, 7 pm, Sunset Library, 1305 18th Ave., SF, free, 566-4552

★ **Co-ed Volleyball League:** games begin evenings beginning Tues/4, players form their own teams, Central YMCA, 220 Golden Gate, SF, for more information, call 885-0460

★ **Achieving Dynamic Peace in a World of Change:** a lecture by John and Devi Novak, Tues/4, 8 pm, Unitarian Center, Franklin at Geary, SF, and Weds/5, 8 pm, First Congregational Church, 8 North San Pedro Road, San Rafael, free, 681-LIFE

★ **Achieving Dynamic Peace in a World of Change:** an introduction to how to meditate class, Tues/14, 8 pm, Unitarian Center, Franklin at Geary, SF, Weds/5, 8 pm, First Congregational Church, 8 North San Pedro Road, San Rafael, free, 681-LIFE

★ **"No One Is to Blame":** a lecture, Weds/5, 7:30 pm, Quadrinity Center, 1005 Sansome, SF, free, 397-0466

★ **Fromm Institute for Lifelong Learning:** a university within a university, where adults 50 years and older may pursue academic studies, an open house, Weds/5, 1:30 pm, University Center, USF, Golden Gate at Parker, SF, free, 666-6806

★ **Animals in Art:** a lecture by Eilfriede Preger, Weds/5, 7 pm, Golden Gate Valley Library, 1801 Green, SF, free, 346-9273

★ **Nutrition, Posture and Chiropractic:** the Latimer Chiropractic Office presents a lecture on spinal care and health maintenance, Weds/5, 7:30 pm, Fort Mason Center, Bldg 310, Laguna at Marina, SF, free, 566-2238

★ **The Aging Enterprise:** a "Brown

Bag" program on paradoxes facing the nation's aging, with Carroll L. Estes, Ph.D., Weds/5, noon, 664-S, UC Med Center, Parnassus at 3rd Ave., SF, free, 666-4391

★ **Classes for Senior Citizens:** Includes History of Art, Tuesdays from 1-3:30 pm, and World Geography and Travel, Wednesdays 1-3:30 pm, begins Weds/5, Stonestown YMCA, 333 Eucalyptus Drive, SF, free, 731-1900

★ **Lesbians Considering Motherhood:** a support group for women, Weds/5, 7:30 pm, 3543 18th St., SF, for information, call 285-9751

★ **"Women in American Literature":** classes taught by Toni Mester, begins Weds/5, 1:30-4:30 pm, Noe Valley Library, 451 Jersey, SF, and Tues/11, 9:30 am-12:30 pm, SF Jewish Community Center, 3200 California, SF, free, 346-6040

★ **Plant Identification and Botanical Technique:** a class with Ida Geary, sponsored by Galileo Community College and the National Park Service, begins Weds/5, 10 am-2:30 pm, Fort Point Promenade classroom, Bldg 672, Mason at Livingston, Presidio, free, bring knapsack lunch, Muni #28 bus, 931-3595

★ **Aid to Adoption of Special Kids:** an informational meeting for anyone interested in

adopting a school-age, handicapped, or minority child, Thurs/6, 7:30 pm, AASK office, 3530 Grand, Oakland, free, 451-AASK

★ **"From an Antique Land":** an illustrated reading from a new book by author and artist Fred Martin, Thurs/6, 7:30 pm, SF Art Institute Auditorium, 800 Chestnut, SF, free, 771-7020

★ **"Why I Shed My Mink":** an explanation by Gretchen Wyler, television and Broadway actress, presented by the Fund for Animals, Thurs/6, 7 pm, Fort Mason Center, Bldg 310, Laguna at Marina, SF, free, 474-4020

★ **Animal Rights:** Gretchen Wyler, actress and activist for the humane treatment of animals, speaks on the international need for the recognition of animal rights, Thurs/6, 7 pm, Fort Mason Center, Bldg 310, Laguna at Marina, SF, free, 474-4020

★ **"Fiction Into Film":** a community college class with Toni Mester, begins Thurs/6, 9:30 am and 7 pm, SF Jewish Community Center, 3200 California, SF, free, low-cost childcare available in mornings, small donation for film rental charges, 346-6040

★ **Indicates general admission of \$1 or less.**  
—Harriet Salley

the Missing C.D. Plates," starring Peter Sellers, 10 pm, KALW 91.7 FM

**SUNDAY/2**

**Oakland A's:** vs. Detroit, 10:10 am, KXRX 1500 AM

**Vistas of Israel:** features songs of Israel's legendary heroes, 10:15 am, KALW 91.7 FM

**Oakland Raiders:** vs. Los Angeles Rams, 12:30 pm, KGO 810 AM

**Giants:** vs. Pittsburgh Pirates in SF, 12:45 pm, KNBR 680 AM

**Radiothon for Muscular Dystrophy:** Carter B. Smith will broadcast in part from a Mercury Space Capsule on loan from NASA/Ames Research Center, positioned in front of the Scottish Rite Auditorium on 19th Ave., 6 pm, running non-stop through Mon/3 at 6 pm, KNBR 680 AM

**Far from the Madding Crowd, Part 4:** Bathsheba discovers a shocking secret about her husband's past, and he disappears. He returns but is killed by Boldwood, enraged by Troy's treatment of Bathsheba. Boldwood is tried for murder and judged insane, and as the final episode concludes, Bathsheba turns to the one man she has discovered she truly loves, 8 pm and Thurs/6 at 11 pm, KCSM 91.1 FM

**Sunday Night Opera:** features Donizetti's "Lucrezia Borgia," performed by soloists Joan Sutherland, Marilyn Horne, Giacomo Aragall, Ingvar Wixell, Nicola Zaccaria and Richard Von Allen, with the London Opera Chorus and the National Philharmonic Orchestra, conducted by Richard Bonynge, 8 pm, KKHI 95.7 FM and 1550 AM

**MONDAY/3**

**Earplay:** "You Wouldn't Remember"—after Jack Beeston dies, his wife discovers where he went every day after work, 1 pm, KALW 91.7 FM

**Oakland A's:** vs. Milwaukee, 1:10 pm, KXRX 1500 AM

**Options in Education:** "The First Years of Life," 3:30 pm, KOED 88.5 FM

**Giants:** vs. San Diego Padres in San Diego, 6:45 pm, KNBR 680 AM

**Mbari Mbayo:** African and West Indian music, 9 pm, KALW 91.7 FM

**TUESDAY/4**

**University Explorer:** scientific news from UC Berkeley, 9:25 am and 4:25 pm, KALW 91.7 FM

**The Goon Show:** features "The Search for Rommel's Treasure," 12:30 pm, KALW 91.7 FM

**Giants:** vs. San Diego Padres in San Diego, 12:45 pm, KNBR 680 AM

**Special: A Summer Memory:** a radio experience to take the listener through the sounds of summer concerts and activities, 8 pm, KOED 88.5 FM

**WEDNESDAY/5**

**A Walk with Judith:** Judith Waldhorn gives a glimpse of yesterday's exciting San Francisco architecture, 4:30 pm, KALW 91.7 FM

**Giants:** vs. Cincinnati Reds in Cincinnati, 4:45 pm, KNBR 680 AM

**Oakland A's:** vs. Milwaukee, 7:10 pm, KXRX 1500 AM

**Mid-Summer Mozart:** features "Overture to La Clemenza di Tito, K. 621," "Piano Concerto No. 19 in F Major, K. 459," piano by Richard Good, plus "Serenade No. 7 in D Major, K. 250," conducted by George Cleve, 9 pm, KOED 88.5 FM

**THURSDAY/6**

**"The Koreans":** takes a look at the history of Korea, 11 am and 6:30 pm, KALW 91.7 FM

**Giants:** vs. Cincinnati Reds in Cincinnati, 4:45 pm, KNBR 680 AM

**New Releases:** features Hummel's "Septet in D Minor, Op. 74," performed by the Marlboro Music Festival Orchestra, conducted by Rudolf Serkin, Schubert's "Symphony No. 2 in B-flat," performed by the Israel Philharmonic Orchestra, conducted by Zubin Mehta plus Wagner's "Adagio for Clarinet and String Quintet," performed by members of the Vienna Octet, 8 pm, KKHI 95.7 FM and 1550 AM  
—Fiona Mackenzie

**RADIO**

**FRIDAY/31**

**"Who Owns America?":** Lester Thorau, professor of economics and management at MIT, gives his views, 11 am, KALW 91.7 FM

**Oakland A's:** vs. Detroit, 4:40 pm, KXRX 1500 AM

**Jazz Revisited:** "Parallels"—two versions each of "Roo Butterfly," "Alexander's Ragtime Band" and "Rose of Washington Square," 5:30 pm, KALW 91.7 FM

**Giants:** vs. Pittsburgh Pirates in SF, 7:15 pm, KNBR 680 AM

**African Policy:** Dr. Okwudibia Nnoli, Stanford, discusses "Critical Issues in African Foreign Policy," 9:30 pm, KUSF 90.3 FM

**SATURDAY/1**

**Folk Music and Bernstein:** "North American Fiddle Styles," demonstrating regional folk fiddle styles of USA and Canada, 8 am, KALW 91.7 FM

**Oakland A's:** vs. Detroit, 10:55 am, KXRX 1500 AM

**Giants:** vs. Pittsburgh Pirates in SF, 7:15 pm, KNBR 680 AM

**The Goon Show:** features "The Case of

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## RECORD REVIEWS

### Pop, rock, blues, jazz, funk and soul

#### WILLIS JACKSON: *The Gator Horn* (Muse).

Willis "Gator Tail" Jackson has been taken for granted too long. Like fellow saxophonists Houston Person and Red Holloway, he plays in a robust, blues-drenched style that has more in common with the Coleman Hawkins mainstream than with modern jazz, and his personal appearances are usually confined to the ghetto "organ-tenor" cocktail lounge circuit. On side one of this album, he demonstrates a warm, sometimes raspy tone on tenor, cooking nicely on "Ungawa," a medium-tempo blues, and blowing tenderly on the old Billie Holiday favorite "You've Changed." The flip side features Jackson on "gator horn," a long saxophone that looks like something out of *Star Wars* (indeed, a recent Jackson album was titled *Bar Wars*) but sounds much like an alto. The title tune is an emotive five-minute unaccompanied solo filled with lazily smeared blue notes and darting bop lines. Jackson's solid accompaniment on the rest of the album features the full-bodied organ of Carl Wilson and the propulsive double-time guitar of Ivan "Boogaloo" Joe Jones.

#### TOSHIKO AKIYOSHI TRIO: *Dedications* (Inner City).

Known these days primarily for her arrangements for the big band she co-leads with her husband, Lew Tabackin, Toshiko Akiyoshi puts her driving Bud Powell-inspired piano upfront here, demonstrating why so many heads turned around when she arrived in the U.S. from Japan in 1956. Though a brilliant composer herself, she chooses to pay homage to others on *Dedications*, performing one tune each by Powell, Miles Davis, Oscar Pettiford, John Carisi, John Lewis and Dizzy Gillespie, J. J. Johnson and Dave Brubeck, backed by bass and drums. Nat Hentoff's liner notes quote Powell as once having told her, "You're the best female piano player I ever heard," and drummer Kenny Clarke saying, "She has more guts in her playing than most of the men in the town." While there is still only a small number of women playing jazz professionally, isn't it time we moved beyond this patronizing attitude?

#### MICHAEL JACKSON: *Off the Wall* (Epic).

Michael Jackson is a singer capable of great emotional power. Anyone who remembers the Jackson 5's searing treatment of Smokey Robinson's "Who's Loving You" knows that. Yet Quincy Jones's production is so glossy that Jackson is able to turn in merely perfunctory performances. Songs written by Rod Temperton and Jackson himself predominate, sounding, for the most part, like most of the other disco-funk pap on the radio today. Exceptions are the lilting "I Can't Help It," a new tune by Stevie Wonder and former Supreme Susaye Greene, and an appropriately pubescent reading of Paul McCartney's "Girlfriend."

#### WILLIE HUTCH: *Midnight Dancer* (Whitfield).

While new releases by Sam Cooke disciples Johnnie Taylor and Bobby Womack are few and far between these days, singer-songwriter-producer Willie Hutch (whose manager is Cooke's former business partner, J. W. Alexander) keeps the Cooke tradition alive by somehow churning out one album after another, even though he's never had a major hit. Hutch's tone is harder and lower than Cooke's, lying somewhere between Taylor's gritty sound, and Tyrone Davis's low, satin tenor. "Disco Thing" and the title tune

are highly derivative of Taylor's "Disco Lady" period, and while they contain some remarkable melismatic singing, they are marred by intrusive "futuristic" synthesizer effects and inane monologues. Things work much better on ballads like "Kelly Green," "Never Let You Be Without Love" and "Deep in Your Love." Hutch downplays the Cooke-styled yodeling and becomes his own man, smoothly singing his sweet melodies with great ease and tender feeling.

—Lee Hildebrand

#### DAVE EDMUNDS: *Repeat When Necessary* (Swan Song).

Last year, Dave Edmunds splashed onto the American scene with *Tracks On Wax 4*, a full-steam-ahead album that paid tribute to the roots of rock and roll with a sparse, biting Sun Records-style production (the company that produced early recordings by Elvis P., Johnny Cash, Jerry Lee Lewis and other pioneers). *Repeat When Necessary* doesn't let up the pile-driving pace, but it more accurately reflects today's state-of-the-art techniques. Edmunds chose to produce this effort with a bit fuller sound (but not at all bloated), with tight arrangements that favor the new-pop expertise of Edmunds's band, Rockpile; Nick Lowe, bass, vocals; Billy Bremner, guitar; and Terry Williams, drums. None of these tunes are Edmunds originals, but there's some sweet consolation: "Girl Talk," by Elvis C., and "Crawling From The Wreckage," by Graham Parker, open side one with a bang that reverberates through the following nine songs.

#### RANDY NEWMAN: *Born Again* (Warner Bros.).

Randy Newman doesn't write mere pop songs—he puts touching, often insightful miniature tales to lifting, memorable melodies. His best compositions breathe with the piss-and-vinegar lifeblood of opinionated, victimized, slice-of-life characters. Those radio listeners who attacked the sentiments in "Short People," the hilarious put-down on his *Little Criminals* LP, were chastising an author for assumed indiscretions on the part of his wholly fictional

creation. *Born Again*, which operates around a loosely fashioned theme of lust for loot, contains plenty of ammunition for Newman baiters. There's a Sixties liberal turned piggy capitalist in "It's Money That I Love," a pale, beleaguered executive in "Mr. Sheep," a sharp stab at pretentious rock groups in "The Story Of A Rock And Roll Band" (an ELO send-up) and "Pants" (wherein the exhibitionist singer threatens to expose himself to his adoring audience). "They Just Got Married"—"an old, old story 'bout a man and a woman"—glides on a Stephen Foster-style piano for a look at young love, marriage and untimely demise ("Anyway, she dies," is how Newman communicates the loss). "Half A Man" is the story of a shit-kicking trucker who, just as he's about to pounce on "this big old queen," discovers himself walking and talking "like a fag." The tune starts out on dainty cats' paws—a light melody delivered in synthesized gossamer—before bubbling into a bell-ringing rocker with Newman shouting that he, too, is "half a man, I am half a man/Holy Jesus, what a drag." The controversy surrounding Randy Newman seems to have just begun.

#### CITY LIGHTS (Jupiter).

Independently released compilation albums have become extremely valuable in the modern rock and roll industry by allowing lower echelon artists a shot at vinyl. Sometimes, though, we run across recordings by musicians who just haven't reached a level of proficiency that makes their endeavor worth documenting. *City Lights* has its moments, but most of the music here is either tediously bland or else downright lousy. Fast Floyd's two-song spot is an example of the latter—weak, bluesy numbers are delivered with all the sensitivity of a hyena. Born Ready opens side one with a couple of technically polished songs that fail to generate any real empathy or interest. Back Road cooks with a bar-band feel on "Roll With The Punches," a song that recalls some of Eddie Money's hot-shot street savvy. But their second song, a draggy ballad called "Smile," sinks like a cement donut. Rocky Sullivan and Tommy Tutone fare better. The former, with the help of John Cipollina on guitar, does a credible John Baldry-styled turn on "Back Up Girl," followed by a rambling rocker entitled "Roxy." Tutone shines on "What's It Gonna Do For You," a relentless new wave foot-stomper that recalls the slap-in-the-face directness and brash melodic onslaughts of singer-songwriter John Hiatt. But a few promising tunes can't pull *City Lights* out of the mire. (If you're still interested, and it's unavailable in your local record store, write Jupiter Records, P.O. Box 3316, Napa, CA 94558, or call (707)226-5612.)

—Michael Branton



Randy Newman is "Born Again."



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<b>12 Noon</b> SOUL SYNDICATE JOE ELY THE CHAMBERS BROS THE CLASH	<b>6 PM</b> NICK GRAVENITES LEE MICHAELS MARIA MULDAUR PETER TOSH
<b>* SUNDAY IN THE ARENA *</b>	
<b>12 Noon</b> BOOTS THE MIGHTY DIAMONDS BIG MAMA THORNTON with MARK NAFLIN RON THOMPSON BAND COKE ESCOVEDO & HIS ALL STAR BAND THE BLUES PROJECT 79 with AL KOOPER	<b>6 PM</b> DAN HICKS & HIS ACOUSTIC WARRIORS COUNTRY JOE & THE FISH CANNED HEAT  Special Guest To Be Announced

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# KIDSTUFF

★ **Children's Puppet Workshop:** Fri/31, 2-4 pm, Junipero Serra Playground, 300 Stonecrest, SF, free, 559-3706.

★ **Drama Workshops:** Christine Heibling leads children ages 6 years and older in dramatic interpretations of fairytales, Thurs/6, 4 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788

★ **Hide Your Face:** maskmaking with papier mache, directed by Matthew Coleman of Centro Folklorico, Inc., for children ages 7 years and up, Fri/31, 2 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788.

★ **"Bug the Zoo" Day:** visitors bringing a bug admitted free to Children's Zoo, staff will identify bug and supply information, Mon/3, 11-5 pm, SF Zoo, Sloat at the Great Highway, SF, 661-2023.

## NOTES

**A.C.T. Young Conservatory:** application deadline for full-term training program for young people ages 9-18 years, Fri/14, program begins Wed/29, applications available for interview, call 771-3880.

**Marin Kindershule:** an innovative course, for 8th graders, dealing with contemporary Jewish issues and community service, on Sunday mornings from September through May, for information, call 479-4464 or 457-0207

★ **Indicates general admission of \$1 or less.**  
—Harriet Salley

kiewicz, 1959), with Katharine Hepburn, Elizabeth Taylor, Montgomery Clift and Mercedes McCambridge, plus **MENILMONTANT** (Dimitri Kirsanoff, 1921, France), 8 pm, Fri/31. "Comedy Classics," features **THE GOLDEN AGE OF COMEDY** (Robert Youngson, 1958), plus **BLOCKHEADS** (1938), with Laurel and Hardy, 8 pm, Fri/7, Noe Valley Ministry, 1021 Sanchez at 23rd St., SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

**PACIFIC FILM ARCHIVE: BEAT THE DEVIL** (John Huston, 1954), with Humphrey Bogart, Peter Lorre, Jennifer Jones, Robert Morley, Gina Lollobrigida and Ivor Bernard, 7 and 10:30, plus **BEYOND THE LAW** (Norman Mailer, 1968), with Norman Mailer, Rip Torn, Beverly Bentley, George Plimpton and Michael McClure, 8:50, Fri/31.

"The Films of Preston Sturges," features **UNFAITHFULLY YOURS** (1948), with Rex Harrison, Lionel Stander, Rudy Vallee and Linda Darnell, 4:30 and 8:05, plus **THE SIN OF HAROLD DIDDLEBOCK (MAD WEDNESDAY)** (1947), with Harold Lloyd, Raymond Walburn, Jimmy Conlin, Frances Ramsden, Franklin Pangborn, Arline Judge, Rudy Vallee and Lionel Stander, 6:25 and 10, Sat/1.

"Videotapes from the Lydia Vitale Collection," features **NOISE** (Lynda Benglis, 1972), **ON SCREEN** (Lynda Benglis, 1972), **VIDEO NOTEBOOKS** (Joel Glassman), plus **THE ROOF** (Joel Glassman, 1973), 2 pm, free admission, "W.C. Fields Classics," features **NEVER GIVE A SUCKER AN EVEN BREAK** (Edward Cline, 1941), with W.C. Fields, Gloria Jean, Franklin Pangborn and Margaret Dumont, 4:30, 7 and 9:30, plus **THE DENTIST** (Leslie Pearce, 1932), **THE FATAL GLASS OF BEER** (Clyde Bruckman, 1933), and **THE BARBER SHOP** (Arthur Ripley, 1933), 5:45 and 8:15, Sun/2

"Two Films by Otto Preminger," features **THE MAN WITH THE GOLDEN ARM** (1955), with Frank Sinatra, Eleanor Parker, Kim Novak, Darren McGavin and Arnold Stang, 4:30 and 8:25, plus **BONJOUR TRISTESSE** (1958), with Jean Seberg, David Niven, Deborah Kerr and Juliette Greco, 6:40 and 10:30, Mon/3

"Film Noir Explorations: The World of Cornell Woolrich," features **THE LEOPARD MAN** (Jacques Tourneur, 1943), with Dennis O'Keefe, Margo and Jean Brooks, 7 and 9:40, plus **THE**

**WINDOW** (Ted Tetzlaff, 1948), with Bobby Driscoll, Barbara Hale, Arthur Kennedy and Ruth Roman, 8:15, Tues/4

"Two Films with Kim Novak," features **JEANNE EAGELS** (George Sidney, 1957), with Kim Novak, Jeff Chandler, Agnes Moorehead and Virginia Grey, 7, plus **THE LEGEND OF LYLAH CLARE** (Robert Aldrich, 1968), with Kim Novak, Peter Finch, Rossella Falk, Ernest Borgnine and Valentina Cortese, 9:10, Wed/5

"On Film Makers," features **DIRECTED BY JOHN FORD** (Peter Bogdanovich, 1973), narrated by Orson Welles, 7:30, plus **THE PRISONER OF SHARK ISLAND** (John Ford, 1936), with Warner Baxter, Gloria Stuart, Harry Carey, Francis Ford, John Carradine and Ernest Whilman, 9:20, Thurs/6

"The Films of Shuji Terayama," with Shuji Terayama in Person," features **EXPERIMENTAL FILMS** (1), 7:30, plus **PASTORAL HIDE AND SEEK (DEN'EN NI SHISU)** (1975, English titles), 9:30, Fri/7.

2621 Durant, Berk., \$2.50 double features, \$2 single feature, \$1 matinee, call for special rates, 642-1412

**ROXIE:** "Benefit to Free Dessie Woods," features **MALCOLM X**, narrated by James Earl Jones, plus **WAR WITHOUT TERMS**, a slide show documentary, 7 and 10 pm, Tues/4, 16th St at Valencia, SF, \$2.50, 7:30 pm, Wed/5, La Pena, 3105 Shattuck, Berk. \$2.50, 752-3620.

★ **SF PUBLIC LIBRARY:** "Film Captioned for the Deaf," features **THE BIBLE**, 2 pm, Sat/1, Communications Center, 3150 Sacramento, free, 558-5034

**CHARLEY SQUASH GOES TO TOWN, CLAY (ORIGIN OF THE SPECIES), I AM JOAQUIN, plus HOMEGROWN**, noon, Tues/4, Lurie Room, Main Library, Civic Center, free, 558-3191

**A MINOR ALTERCATION, plus WITH BABIES AND BANNERS: THE STORY OF THE WOMEN'S EMERGENCY BRIGADE**, 7 pm, Tues/4, Richmond Branch, 351 9th Ave., free, 752-1240

**SONOMA FILM INSTITUTE: THE FRESHMAN**, with Harold Lloyd, 8, plus **MODERN TIMES**, with Charlie Chaplin, 9:30, Thurs/30-Sat/1, Rm 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert

Park, \$2.25 general, \$2 students, \$1.50 seniors and members, \$1 children, (707)664-7606

★ **UCSF:** The American Society for Psychophysics in Obstetrics (ASPO) presents **LAMAZE PREPARED CHILDBIRTH FILMS**, 8, Wed/5, Rm 214 S, Medical Sciences Bldg., Parnassus and 3rd Ave., SF, free

## CHILDREN'S FILMS

★ **LAWRENCE HALL OF SCIENCE:** "Young Children's Films," features **THE SHEPHERD, A SHORT HISTORY**, plus **A PLAYGROUND FOR BABOOSH**, 10:30 am and 2 pm, runs through Sun/2, UC Berk., \$1.50 adults, 75¢ seniors and students, 50¢ children ages 7-12, 25¢ children ages 3-6, free to all children under age 3, UC students and members, 642-5132

## NOTES

★ **FICTION INTO FILM:** a new free community college class begins Thurs/6 at the SF Jewish Community Center. Two sections meet weekly at 9:30 am and 7 pm, with low-cost childcare available in the mornings. The class includes lectures and discussion on literature and film adaptations, featuring "Wuthering Heights," "La Bete Humaine," "Lady Chatterley's Lover" and "East of Eden." Comparative structure will be analyzed and the history of sexual attitudes and censorship will be presented. No advance registration is required and books can be purchased in class at cost, 3200 California, SF, for further information, call 346-6040

★ **Indicates general admission of \$1.50 or less.**  
—Fiona Mackenzie

# OFFBEAT MOVIES

ASHKENAZ: "Films from the Summer of Love," features **THE HIPPIE TEMPTATION** (1967), **THE MAGICAL MYSTERY TOUR** (1967), with the Beatles, **TOMPKINS PARK** (Karl Cohen, 1967), plus **AIRPLANE AT THE FILLMORE** (1967), 9 pm, Sat/1, 1317 San Pablo near Gilman, Berk., \$2 adults, \$1 children, 525-5054.

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## THEATER REVIEWS

### What is this thing called love?

**THREE ONE-ACTS BY ROBERT PATRICK**, Diablo Actors Ensemble, Parkside Playhouse, Parkside Circle, Concord, Thurs.-Sun. through Sept. 8, 671-3065.

If your interest in Robert Patrick is piqued by Theater Rhinoceros's Robert Patrick Festival, you might consider journeying out to Concord to take in three of his one-acts presented by the Diablo Actors Ensemble. Patrick is one of the original playwrights of Off-Off Broadway and one of the most-produced playwrights in America.

The three plays—*Mirage*, *Cheesecake* and *My Cup Ranneth Over*—deal with questions of love and friendship. Typical of Patrick's work, they are good entertainment while containing bitter ironies and contradictions.

*Mirage* is a moving play about a pioneer couple homesteading on the Great Plains. Patrick slyly does not give us a specific reference for the title. Is the mirage Sharon's dream of married life that she has followed out into a landscape of brutal desolation? Or is it Jeb's vision that they are the founders of a city? Is it a mirage when Sharon returns to Jeb after despairing and abandoning him? Or, if it is indeed

she, is the love that compels her to return a mirage?

In *Cheesecake*, a boy and a girl on an acid trip discover themselves in a world made of cheesecake. The girl is delighted that the world is so sweet. The boy is horrified that nothing has any meaning—it's all just cheesecake. The play cleverly points up a basic conflict in Patrick between ever-hopeful delight and embittered, nihilistic despair. *My Cup Ranneth Over* (which will also be presented by the Rhinoceros) is a farcical look at the hidden power plays behind a mutually supportive friendship, thrown off balance by sudden fame.

The young people putting on the show are a pleasure to watch. Scott D. Fryer has directed *Mirage* very well, and Cindy Roberts and Jim Read both have some very effective moments. *Cheesecake* seems underrehearsed, but *My Cup*, with Kathleen O'Brien and Sherman Verduzco, is loads of fun. Verduzco, particularly, has a good instinct for comic timing.

**BITE OF THE ROSE**, by the Blake Street Hawkeyes, Eureka Theatre, 2299 Market, SF, Thurs.-Sun. through Sept. 2, 863-7133.

The new play by the Blake Street Hawkeyes, shown at the Eureka



Robert Ernst and Cynthia Moore in "The Bite of the Rose." Every line, action, laugh, scream or belch falls into a tense, expectant silence.

Theatre's Summer Festival of Experimental Theatre, has characters, dialogue and a plot, and thus breaks ground for the group. But *Bite of the Rose* is scarcely conventional for all that.

The program claims that the subject of the play is change. The

plot concerns a prissy and virginal older bachelor (Robert Ernst) whose repressed sexuality finds expression in growing (and fondling) roses. Into his quiet and civilized life burst two noisy and uncivilized petty criminals—an itinerant whore and her boyfriend/pimp.

The couple (Cynthia Moore and David Schein) lure the bachelor up to their hotel room, and we watch the bachelor fall in love with the woman. The change that is the subject of the play is falling in love. For all its outrageous tackiness, *Bite of the Rose* is a love story.

The sensibility of the play is, if anything, somewhat like Tom Eyen's plays, the films of John Waters or Curt McDowell's underground classic film *Thundercrack* in its perverse delight in sleaziness, squalor, grossness, mayhem, insanity, nutty violence and peculiar sexual desires. Yet, at the same time, *Bite of the Rose* is tightly controlled in a way Eyen, Waters and McDowell aren't: every movement, phrasing or inflection is performed deliberately—nothing is slapdash. It's almost as if the actors have selected human behavioral patterns—banal as well as bizarre—and are exhibiting each one to the audience as a priceless work of art. Every line, action, sequence, laugh, scream or belch falls into a tense, expectant silence. The brief last scene is entirely silent.

There are brilliantly witty sequences in the play, but it is not performed for laughs. The show's potential hilarity is suppressed by internally organized timing. The performers are particularly remarkable for the way in which they act with their bodies. The actions are so carefully choreographed that without the dialogue the piece could be enjoyed purely as dance. The audience is kept on the edge of its seat waiting for the next deftly or gracefully accomplished human action. The Hawkeyes are acrobats of human behavior.

—Robert Chesley

## The Bard battles Berkeley

William Shakespeare has innocently engendered a bitter battle between culture, bureaucracy and homeowners in Berkeley. City officials and the Berkeley Shakespeare Festival have tangled over conditions the city has imposed on the performances of the five-year-old festival in John Hinkle Park. In fact, organizers of the well-respected festival (which some critics see as a fledgling Ashland or San Diego Shakespeare festival) claim that the city's actions have caused the festival to go thousands of dollars in debt, and they are considering the invitations of the cities of San Jose and Oakland to move next year's festival to one of those locations.

Festival organizers have asked the City of Berkeley for \$10,000 "bail out money," and according to James Reber, general manager of the festival, the city owes at least this much to the festival "as direct costs which they've made us pay."

The issue goes back to the dispute between the festival and the city last winter, beginning with a

Jan. 2 letter from the city manager's office informing the festival that it could no longer use John Hinkel Park for its productions.

Reber claims that the festival staff spent more than two months trying to secure use of the park, where the festival had performed for the five seasons of its existence, and then fighting to get the park for more than the eight weeks the city manager's office decided to allow it. During those two months, with their energies directed towards the battle with the city, the festival staff "couldn't raise a nickel," according to Reber.

Thus the festival began the year in debt. The debt has now reached \$25,000, which must be raised by Sept. 15.

The final compromise decision on the use of the park reached by the city on March 10 has had the effect of adding to the festival's debt. The festival proposed a season of 12 weeks with five performances per week, instead of the 15-week season the festival organizers would like to offer. After a delay of six weeks, according to Reber, City Manager Michael Lawson assented. Reber estimated at the time that the loss from running a truncated season, added to the amount the festival lost by having directed its energies to battling the city instead of fund raising, would total \$10,000.

But another action of the city manager's office has further added to the debt—the imposition of a curfew on the use of the park. The curfew makes it impossible for the

festival crew to strike its equipment after performances, and thus requires the festival to pay for security—which costs about \$6,000. The curfew also hurries the festival's audiences through five-minute intermissions, and has therefore resulted in a marked decrease in profits from concessions sold at intermission, which usually net the Festival a substantial amount, as much as \$5,000 per season.

The city manager's office claims it has acted in an effort to balance the interests of the festival with the interests of the immediate neighborhood of the park. John Hinkel Park, originally designed under Roosevelt's Civil Works Administration for theatrical use, is located in one of the loveliest, quietest—and wealthiest—sections of Berkeley. Some of the residents of the area have found having the festival in their neighborhood a nuisance and an intrusion of privacy.

The complaints of some of the residents against the festival are understandable. According to Brooks, the festival preempted the park entirely for 15 weeks for the first two years of its existence, not allowing the facility to be used for anything else. There were run-ins with children playing in the park and disturbing rehearsals. Parking in the neighborhood and hundreds of people tramping through the area five days a week during the summer months are continuing problems that the city manager's office has sought to control by shortening the season. Noise con-

tinuing until midnight, when the staff left the area after striking the shows, was a problem that the city sought to control by imposing the park's already existing curfew. To compensate for the shortened season, the city has increased the legal capacity of the park's amphitheater from 250 to 300 per performance, a compromise that will scarcely help the parking problem and that will help the festival only if every performance is a sellout.

Brooks says the city manager's office does not plan to get involved in the issue again unless the festival violates the conditions laid down by the city. The question, however, is whether those conditions are economically feasible for the festival. The festival is currently considering invitations from the cities of Oakland and San Jose. Both cities see having the festival as an economic asset for business.

"The Berkeley Shakespeare Festival is a wonderful community resource, and it would be a tragedy if we lost it," claims Anna Deleon.

"The Berkeley Shakespeare Festival is a wonderful community resource, and it would be a tragedy if we lost it," claims Anna Deleon, former Berkeley Arts Commissioner. "It's so special," she emphasizes. The park is indeed a lovely setting for the festival's wonderful productions. On the issue of the festival's being a nuisance to its neighbors, Deleon points out, "Every time there's a game at Cal, the whole city is tied up, and I cannot get across the Avenue. The festival is a similar issue, except that

it's much more manageable because it's smaller. And that's probably why the city is giving them trouble."

But the plays are only one activity of the festival, which is a valuable community resource in many other ways. The festival presents other events, including Twelfth Night festivities in January, runs a summer training program for students, as well as a program for young actors and theater technicians to be offered this fall. The festival has loaned its fine costumes to many groups, from the celebration of the 400th anniversary of Drake's landing to the feminist theater group Lilith when they lost their costumes in a fire. The festival has donated subscriptions to its seasons to be auctioned off by fundraising efforts of KQED, KPFA and the Oakland Ensemble Theatre.

Dr. Ivan Diamond, originally one of the representatives of the residents and now also on the festival's board of directors, agrees with many others that, because of its high quality, the festival has an enormous potential for growth, but feels both sides should work for a viable, creative compromise. The neighborhood, he points out, cannot be expected to host a large-scale festival of the size of Ashland's or San Diego's. "I'd love to see them stay in Hinkel Park," Diamond says, "but on a limited basis. The festival can use Hinkel as a base, but there's a whole area for performing elsewhere."

—Robert Chesley

## DANCE REVIEW

# Danny Grossman: Not Just pretty dances

BY JANICE ROSS

**DANNY GROSSMAN DANCE COMPANY**, Margaret Jenkins Dance Studio, SF, Aug. 19-21.

Danny Grossman once said he would never be content to simply make pretty dances. He cites his upbringing by two activist parents as contributing to the peculiar bite and sardonic edge that is evident in many of his dances. Grossman's Canadian-based company debuted last week with six works representing a sizable sampling of their repertoire.

Grossman, a lead dancer for many years with the Paul Taylor Dance Company, favors a movement style that is small, contained and unbearably uncomfortable looking. With all their kneeling positions, crawling patterns and long pauses in deep squats, Grossman's works are candid revelations of the real physical discomfort involved in dancing.

In his "Couples Suite," Grossman uses this contained technique to suggest the mechanistic patterning and limitations of various relationships. Each of the three couples in "Couples" is paired differently (one is a man-man duo, another a woman-woman and the third a traditional woman-man pairing). In the first part of "Couples," all three pairs move in unison to Terry Riley's pulsing, droning electronic score. Every action they make, from their opening side-to-side swaying to their music box doll-like skittering waltzing, is very controlled and minutely precise.

Without becoming cloying or cute, Grossman succeeds in making both a viewable dance and a cogent statement about relationships. Even such obvious imagery as a line of dancers who move in dipping and bobbing patterns like a shooting gallery lineup is used for a singular effect and then discarded without becoming overworked. The second half of "Couples Suite" is equally economical. To the soft pre-reggae sounds of African Moira music, Judith Hendin and Eric Bobrow slowly inchworm toward one another like a would-be couple from the insect kingdom. Their partnering is very tender and tenuous—mostly they just look at one another. After they finally do meet, they bump rear ends and then slowly part to inchworm off in opposite directions in search of other invertebrate meetings on the grass.

Grossman's "Curious Schools of Theatrical Dancing," "National Spirit" and "Triptych" also use this same basic vocabulary, but their effect is wholly different. In "Curious Schools," Grossman neatly captures the agony and unnaturalness of training a human to dance. Dressed in a tattered black-and-white unitard, Grossman hobbles around the little white circus ring that defines his performance area. His body seems all wrong for ballet—everything that should turn out instead turns in. His feet are useless clumps of twisted bone and flesh, and his face is in a perpetual grimace. Finally, in his efforts to dance,

Grossman is reduced to the desperate crawl of a dog on all fours—a none-too-subtle reminder that this is a creature who has also been taught to perform against his natural instincts.

In "National Spirit" and "Triptych," Grossman's commentary is more socially pointed. The performers in "National Spirit" are dyspeptic patriots, in fact, one of them is so debilitated that he rests in a prone position throughout almost the entire length of the dance. Following the same grand floor patterning of a big parade, the other dancers in "National Spirit" peel off and march in constantly changing figurations.

"Triptych" is a more somber work. It presents three images of destitution simultaneously in the form of a trio of brown-clad bums. To the mournful and occasionally folk-dancey strains of a Darius Milhaud score, the three figures in "Triptych" gradually peel off their baggy suits as if they were uncomfortable skins. Their struggle to remove this exterior layer is both horrible and pathetic, and the lights dim mercifully before then can complete their transformation.

The one low point in Grossman's concert was his newest work, "Tatum vs. Cecil & Monk." Peopled by a wildly costumed cast of characters with names like Flurry, Bebop and Sideslip, "Tatum" never progresses beyond an obscure and private piece about the jazz musicians Cecil Taylor, Art Tatum and Thelonius Monk. It is also too long.

**CECILIA-MARIE BOWMAN'S MODERN JAZZ WORKS**, Aug. 18-19, Victoria Theatre, SF, Aug. 18-19.

Modern jazz is a genre that reflects the assimilation of jazz dance into modern and ballet forms. The result is a hybrid style of movement that may use balletic carriage and placement interspersed with jazz sequences and is performed to popular music. With the current disco craze, jazz dance



Cecilia-Marie Bowman in her "By Chance We Meet."

is becoming increasingly attractive, because, unlike ballet and modern dance, it looks very much like the social dance forms performed every night in the city's disco clubs. Jazz dance is also unusual among the theater forms of dance because when it is done well it tends to embody those qualities that are usually antithetical to success in the other dance forms.

Cecilia-Marie Bowman's group, Modern Jazz Works, debuted at the recently refurbished Victoria Theatre. Bowman's group, like the Xoregos company, whom I saw perform there a few weeks earlier, looked crowded on the tiny Victoria Theatre stage. Both groups kept spilling onto the apron (that small area of the audience side

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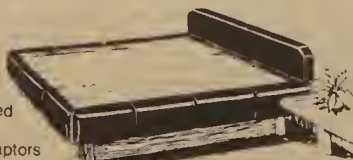
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and whirl about as if simultaneously hiding from and fighting an imaginary attacker. At one point, they desperately drag themselves across the floor toward a glaring red light that shines from an off-stage corner. Later, a trio of three longhaired women slowly shifts positions in statuesque poses. It's an effect that seems more the result of Bowman deciding to make a section that shows off these three dancers' hair than a movement statement that is truly integral to the dance. Bowman's use of the strange genre of nonliteral-jazz-dance-with-ambience results in amorphous works with no tangible theme, but which are often filled with gestures and manners that suggest some elusive content.

"By Chance We Meet" was another large group work for dancers of mixed abilities. In all of Bowman's dances, she and the striking Victoria-Gatchalian Organo stand out as the two strongest dancers. In "By Chance We Meet," Organo and Bowman dance with an abandon that borders on possession. Their runs are fluid and light, and their undulating body rolls seem to speak as much of passion as of sexual ecstasy. One of the nicest moments in "By Chance We Meet" occurs when the diminutive Bowman shimmies frantically through a for-

est of six-foot-tall male dancers. It is at moments like these, when she isn't consciously trying for any effect, that Bowman achieves her best results.

The final two group works on the program, "Caffeine Hype," danced to music by Cat Stevens, and "Night Song," performed to music by Noel Pointer and Earl Klugh, are Bowman's tightest pieces. The casting of these dances with quartets of women gives them immediate distinction and focus. "Caffeine Hype" is set for four nervous bathing-beauty types, who wear electric-blue unitards over wildly striped shirts and pointy rimmed sunglasses over their presumably dilated eyes. The restless irritability of the jazz vocabulary is ideally suited to the anxious tension of "Caffeine Hype." The dancers here are all tough and angry, they race through their tasks and pleasures—typing, guitar playing and exercising—with the frenzy of people born to rush.

Bowman's program was supplemented with two guest soloists, David Jones, who performed his "Don't Stop 'Til You Get Enough," and Randall Krivonic, who danced to Ramsey Lewis's "Wearing It Out." Had either of these men been dancing across town at The City, they would have been hands-down winners at any disco contest. ■

town runs. Production by a major opera company with the composer present is intended to give the opera a full chance for evaluation and possible revision. If this process (here and in similar projects elsewhere) turns up good operas, it could eventually have a significant impact on opera repertory in this country by adding a healthy dose of modern American works to familiar 19th century European fare.

The San Francisco project's first venture was *Winter's Tale* by John Harbison, presented in free performances at Herbst Theatre Aug. 20 and 22. The musical quality of the production and a post-performance panel discussion that included the composer were noteworthy, but the opera itself was only a qualified success.

Neither the libretto nor the music of *Winter's Tale* suits opera well enough to justify being molded into that art form. Harbison said in the post-performance discussion that he chose Shakespeare's *The Winter's Tale* for his story because he has always loved the play, a fairytale-like romance about a jealous king who imprisons his wife and banishes his infant daughter, then repents and regains them both 16 years later. But Harbison's operatic adaptation, perhaps unavoidably, loses much of the charm of the play's poetic language and gently paced unfolding of character and plot. In opera condensation, the story becomes a series of agitated crises that lack a convincing dramatic foundation. Shakespeare's language is lost in cuts, subordination to music and, in this particular production, the inferior acoustics of Herbst Theatre.

Harbison's dissonant music is unrelievedly intense and declamatory and lacking in dramatic variety in most of the first act. There are welcome moments of lyricism, however, in the pastoral second act and at the end of the first act when a shepherd finds the abandoned infant princess. The sparse settings failed to take much advantage of the visual potential of opera, but other elements of production, from rich costumes to the polish and quality of the singers' voices, served the opera handsomely.

Harbison, an associate professor of music at Massachusetts Institute of Technology, seemed to concede that *Winter's Tale* has some problems when he said during the discussion that his experience here confirmed to him that he was right to take a slightly different direction in his already-completed second opera and in his plans for future works. An NEA staff member on the panel said his agency hopes to encourage second, third and fourth productions of operas like *Winter's Tale* that it has helped to premiere. "In Harbison's case, though, I'd rather hear his second or third opera than another presentation of his first.



Cory Winter sang the title role in the Pocket Opera's West Coast premiere of Verdi's "Stiffelio."

**STIFFELIO.** By Giuseppe Verdi. Directed by Donald Pippin. Pocket Opera, Little Fox Theater, SF, Aug. 12, 16 and 23.

The local premiere of Verdi's *Stiffelio*, which may also have been the world premiere of the work in English, at Pocket Opera in San Francisco Aug. 12 was a grand occasion despite some flaws in both the opera and the production.

The music is not Verdi's best, but its melodies and varied forms stand well above most opera music. Director Donald Pippin's young singers and seven-person Pocket Philharmonic gave it an excellent performance. While Pippin's 300-seat theater and his chamber orchestra couldn't show what a full-scale performance would be like, they offered a sense of intimacy and made it possible to follow every line of the vocal and instrumental harmonies.

The Pocket Opera format also worked to the advantage of the dra-

matic side of the opera. The story of a German pastor confronted with his wife's infidelity, the libretto has been criticized as being confusing and dry. But Pippin's practice of narrating an introduction to each act provided the necessary background for the plot and his semi-staged concert approach put the emphasis on the internal drama expressed in the music.

The result was a gripping first act. The second and final act faltered, however, owing both to the opera itself and Pippin's arrangement of it. Pippin had a considerable hand in shaping the drama, since he not only translated it but also cut it and combined Verdi's 1850 libretto with music from a substantially revised version produced seven years later. His product appears to improve on both those versions, but his final act dragged in a graveyard scene and a church scene and then ended so abruptly, it was hard to believe Stiffelio's sudden forgiveness of his wife. Still, hearing a Verdi opera for the first time is an experience to remember. ■

## CLASSICAL CONCERTS

### Nurturing new American operas

BY JULIA CHEEVER

**WINTER'S TALE.** By John Harbison. Produced by San Francisco Opera. Herbst Theatre, SF, Aug. 20 and 22.

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**FOUR STAR:** Clement at 23rd Ave. 752-2650

**GATEWAY:** 215 Jackson at Battery. 421-3353

**GHIRARDELLI:** Beach at Polk. 441-7088

**GRANADA:** Mission at Ocean. 584-6829

**KOKUSAI:** Post and Buchanan. 563-1400

**LUMIERE:** 1572 California. 885-3201

**METRO I:** Union at Webster. 221-8181

**METRO II:** Union near Fillmore. 931-7666

**NEW MISSION:** Mission at 22nd St. 647-1261

**NORTH POINT:** Powell at Bay. 989-6060

**PARKSIDE:** Taraval at 19th Ave. 661-1940

**PLAZA:** Serramonte Plaza. Daly City. 756-3240

**REGENCY I:** Van Ness at Sutter. 673-7141

**REGENCY 2:** Sutter at Van Ness. 776-5505

**RICHELIEU:** 1075 Geary at Van Ness. 771-5200

**ROXIE:** 16th St. near Valencia. 863-1087

**ROYAL:** Polk near California. 474-2131

**SERRA:** 2170 Junipero Serra. Daly City. 755-1455

**SERRAMONTE 8:** 4914 Junipero Serra Colma. 756-6500

**ST. FRANCIS:** Market bet. 5th and 6th Sts. 362-4822

**STAGE DOOR:** 420 Mason. 986-4767

**STRAND:** 1127 Market bet. 7th and 8th Sts. 552-5990

**SURF:** Irving at 46th Ave. 664-6300

**TANFORAN:** 400 Tanforan Shopping Center. San Bruno. 558-0921

**U.A. STONETOWN:** behind Emporium. Stonetown. 221-8181

**VOGUE:** Sacramento at Presidio. 221-8181

**WARFIELD:** Market at 6th St. 776-6110

**YORK:** 24th St. near Polk. 282-0316

with Laurence Olivier, Merle Oberon and Ralph Richardson. 6:45 and 10:30, Tues/4. **PERCEVAL** (Eric Rohmer, 1978), with Fabrice Luchini. 4 and 8 plus **LANCELOT DU LAC** (Robert Bresson, 1975), 2:30, 6:30 and 10:30, Wed/5. **A PLACE IN THE SUN** (George Stevens, 1951), with Elizabeth Taylor, Montgomery Clift and Shelley Winters. 8:30, plus **FATHER OF THE BRIDE** (Vincente Minnelli, 1950), with Elizabeth Taylor, Spencer Tracy and Joan Bennett. 6:45 and 10:30, Thurs/6. **THE 39 STEPS** (Alfred Hitchcock, 1935), with Robert Donat and Madeleine Carroll, 9, plus **THE LADY VANISHES**, 7:15 and 10:30, Fri/7

**CENTO CEDAR. BONJOUR AMOUR** (Roger Andrieux, 1977, France), daily at 6, 8 and 10, with matinees Wed., Sat. and Labor Day at 2 and 4 and Sun at 4

**CINEMA 21: HOT STUFF**, daily at 2, 4, 6, 8 and 10

**CLAY: LOVE ON THE RUN** (Francis Truffaut, 1979), with Jean-Pierre Leaud and Marie-France Pisier, daily at 7:15 and 9:15, with matinees Wed. Sat.-Sun. and Labor Day at 1:15, 3:15 and 5:15

**COLISEUM: THE VILLAIN**, weekdays at 8:20, Sat.-Sun. and Labor Day at 4:15 and 8, plus **GAME OF DEATH**, weekdays at 6:30 and 10, Sat.-Sun. and Labor Day at 2:30, 6 and 9:45

**CORONET: SOLDIER OF ORANGE**, opens Fri/31, daily at 7 and 9:45, with matinees Sat.-Sun. and Labor Day at 1:30 and 4:15

**EGYPTIAN: FORCE OF ONE**, daily at 11:30, 1:30, 3:30, 5:30, 7:30 and 9:30

**EMPIRE: (1) STAR WARS**, daily at 2, 4, 30, 7 and 9:20, (2) **GREASE**, daily at 3:20 and 7:30, plus **SATURDAY NIGHT FEVER**, daily at 1:15, 5:20 and 9:30, (3) **MAIN EVENT**, daily at 2:30, 4:40, 6:50 and 9

**FOUR STAR: LA CAGE AUX FOLLES (BIRDS OF A FEATHER)** (Edouard Molinar, 1979, France), with Ugo Tognazzi and Michel Serrault, daily at 6:30 and 10:30, with matinees Wed., Sat.-Sun. at 2:30 and 4:30

**GATEWAY: DEATH ON THE NILE** (John Guillermin, 1978), with Peter Ustinov, Bette Davis, Mia Farrow, Angela Lansbury and David Niven, plus **MURDER ON THE ORIENT EXPRESS** (Sidney Lumet, 1974), with Albert Finney, Lauren Bacall, Sean Connery, Ingrid Bergman, Jacqueline Bisset, Michael York, Vanessa Redgrave and Wendy Hiller, runs through Sat/1, **AUNTIE MAME** (Morton Da Costa, 1958), with Rosalind Russell, plus **THOROUGHLY MODERN MILLIE** (George Roy Hill, 1967), with Julie Andrews, Carol Channing and Beatrice Lillie, Sun/2-Tues/4. **A CLOCKWORK ORANGE** (Stanley Kubrick, 1971), with Malcolm McDowell, plus **DR. STRANGELOVE OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB** (Stanley Kubrick, 1964), with Peter Sellers, George C. Scott and Sterling Hayden, Wed/5-Sat/8, call theater for times

**GHIRARDELLI: A LITTLE ROMANCE**, opens Fri/31, daily at 3:10, 5:15, 7:25 and 9:30, with matinees Sat.-Sun. at 1

**GRANADA: ROCKY II**, daily at 2:10, 5:55 and 9:40, plus **UP FROM THE DEPTHS**, daily at 12:30, 4:15 and 8, runs through Mon/3, call theater for future schedule

**KOKUSAI: THE LAST SAMURAI** (Misumi Kenji), with Hideki Takahashi and Ken Ogata, plus **LIFE IS A JOURNEY**, with Kyoko Suzenji, runs through Tues/4, call theater for times and future schedule

**LUMIERE: THE TREE OF WOODEN CLOGS**, (Ermanno Olmi), daily at 8:30, with matinees Wed., Sat.-Sun. and Labor Day at 1:30 and 5

**METRO I: THE WANDERERS**, daily at 7:30 and 9:45, with matinees Sat.-Sun. and Labor Day at 1:30 and 5:20

**METRO II: STAR WARS**, daily at 7 and 9:15, with matinees Sat.-Sun. and Labor Day at 12:30, 2:40 and 4:50

**NEW MISSION: STAR WARS**, call theater for times

**NORTH POINT: ALIEN**, daily at 1:30, 3:40, 5:50, 8 and 10:05

**PARKSIDE: "Beatles Festival,"** features **HELP!** 9:35, Fri/31-Sat/1, with Sat. matinee at 3:05, **A HARD DAY'S NIGHT**, 11:15, Fri/31-Sat/1, with Sat. matinee at 4:45, **LET IT BE**, 6:30 and 12:50, plus **YELLOW SUBMARINE**, 8, Fri/31, Sat/1, with Sat. matinee at 1:30, "Triple Bill," features **LADIES AND GENTLEMEN: THE ROLLING STONES**, 1:40, 6:25 and 11:10, Sun/2,

6:25 and 11:10, Tues/4, **YESSONGS**, 5 and 9:45 Sun/2, 9:45, Tues/4 plus **SUPER ROCK 'N' ROLL**, with Chuck Berry and Jerry Lee Lewis. 3:25 and 8:10, Sun/2, 8:10, Tues/4. **AN UNMARRIED WOMAN**, with Jill Clayburgh and Alan Bates. 8:35, plus **PLAY IT AGAIN SAM** (Herbert Ross), with Woody Allen, Diane Keaton, Tony Roberts and Susan Anspach, 7 and 10:45, Wed/5-Thurs/6, **AFRICAN QUEEN** (John Huston), with Humphrey Bogart and Katharine Hepburn. 8:45 Fri/7-Sat/8, with Sat. matinee at 4:30, plus **TREASURE OF THE SIERRA MADRE** (John Huston), with Humphrey Bogart, Walter Huston and Tim Holt, 6:30 and 10:40, Fri/7-Sat/8, with Sat. matinee at 2:15

**PLAZA (1) THE MUPPET MOVIE**, Fri/31-Mon/3 at 2, 4, 6, 8 and 10, other days at 6, 8 and 10, (2) **RICHARD PRYOR IS BACK**, opens Fri/31, Fri-Mon at 2:15, 3:45, 5:15, 6:45, 8:15 and 9:45, other days at 5:15, 6:45, 8:15 and 9:45

**REGENCY 1: RICH KIDS**, call theater for times

**REGENCY 2: NORTH DALLAS FORTY**, call theater for times

**RICHELIEU: G-MEN** (William Keighley, 1935), with James Cagney, Ann Dvorak and Margaret Lindsay. **KING OF THE UNDERWORLD** (Lewis Seiler, 1939), with Humphrey Bogart, plus **A SLIGHT CASE OF MURDER** (Lloyd Bacon, 1938), with Edward G. Robinson, runs through Sat/1, **A STOLEN LIFE** (Curtis Bernhardt, 1946), with Bette Davis and Glenn Ford, plus **THE TWO MRS. CARROLLS** (Peter Godfrey, 1947), with Humphrey Bogart, Barbara Stanwyck and Alexis Smith, Sun/2-Tues/4, **THE RAZOR'S EDGE** (Edmund Goulding, 1946), with Tyrone Power, Gene Tierney, Anne Baxter, Herbert Marshall, John Payne, Clifton Webb and Elsa Lanchester, plus **SNOWS OF KILIMANJARO** (Henry King, 1952), with Gregory Peck, Susan Hayward, Ava Gardner and Leo G. Carroll, Wed/5-Sat/8, call theater for times

**ROXIE: PINK FLAMINGOS** (John Waters, 1971), with Divine, Edith Massey, Mink Stole and David Lachary, 8:15, Fri/31-Sat/1, with Sat. matinee at 4:45, plus **FEMALE TROUBLE** (John Waters), with Divine and Mink Stole, 6:30 and 10, Fri/31-Sat/1. **A CLOCKWORK ORANGE** (Stanley Kubrick, 1971), with Malcolm McDowell, Patrick Magee and Miriam Karlin, 9:30, Sun/2-Mon/3, with Sun. matinee at 4 plus **O LUCKY MAN** (Lindsay Anderson, 1973), with Malcolm McDowell and Alan Price, 6:30, Sun/2-Mon/3, "Benefit to Free Dottie Woods," features

**MALCOLM X**, narrated by James Earl Jones, 7 and 9:30, plus **WAR WITHOUT TERMS**, a slide show documentary, 8:35 and 11, Tues/4, \$2.50 admission, **SEVEN SAMURAI** (Akira Kurosawa, 1954, Japanese with English subtitles), with Toshiro Mifune and Takashi Shimura, 7:30, Wed/5-Thurs/6, **THE INNOCENT** (Luchino Visconti, 1976), with Giancarlo Giannini and Laura Antonelli, 8, Fri/7-Sat/8, with Sat. matinee at 3:50, plus **A SPECIAL DAY** (Ettore Scola, 1977, Italian with English subtitles), with Sophia Loren and Marcello Mastroianni, 6 and 10:10, Fri/7-Sat/8

**ROYAL: THE SEDUCTION OF JOE TYNAN**, call theater for times

**SERRA: MOONRAKER**, daily at 7:30, with matinees Sat.-Sun. and Labor Day at 3:20, plus **REVENGE OF THE PINK PANTHER**, daily at 9:45, with matinees Sat.-Sun. and Labor Day at 1:30 and 5:35

**SERRAMONTE 6: (1) THE CONCORDE—AIRPORT '79**, (2) **THE SEDUCTION OF JOE TYNAN**, (3) **THE AMITYVILLE HORROR**, (4) **AMERICATHON**, plus **UNIDENTIFIED FLYING ODDBALL**, (5) **STAR WARS**, (6) **ROCKY II**, plus **DRACULA**, call theater for times

**ST. FRANCIS: (1) THE AMITYVILLE HORROR**, daily at 11:50, 3:40 and 7:30, plus **BRUCE LEE'S LAST DAYS**, daily at 1:55, 5:45 and 9:35, (2) **UP FROM THE DEPTHS**, daily at 11:50, 3:05, 6:20 and 9:40, plus **PIRANHA**, daily at 1:20, 4:40 and 7:50

**STAGE DOOR: WIFEMISTRESS**, call theater for times

**STRAND: THE DEER HUNTER** (Michael Cimino), 11:10, 3:55 and 8:40, plus **FAT CITY** (John Huston), with Stacy Keach and Jeff Bridges, 2:15 and 7, Fri/31. **THE DEER HUNTER**, 2:50 and 8:40, plus **GO TELL THE SPARTANS** (Ted Post), with Burt Lancaster and Evan King, 12:50 and 6:30, Sat/1. **THE GODFATHER** (Francis Ford Coppola), with Marlon Brando, 12:55 and 8, **WINTER KILLS** (William

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Richert), with Jeff Bridges and John Huston, 11 10 and 6 15, plus **CHINATOWN** (Roman Polanski), with Jack Nicholson and Faye Dunaway 4 Sun/2, **LOVE AT FIRST BITE**, with George Hamilton and Susan St James, 11 10, 2 45, 6 20 and 9 55, plus **DR. PHIBES** (Robert Fuest), with Vincent Price and Terry Thomas, 1, 4 35 and 8 10, Mon/3, **THE LAST WALTZ** (Martin Scorsese), 11 10, 4 35 and 10, **JANIS** (Howard Alk), 2 50 and 8 15, plus **FILLMORE** (Richard Heffron), 1 10 and 6 35, Tues/4, **LAST TANGO IN PARIS** (Bernardo Bertolucci), with Marlon Brando, 11 15, 4 30 and 9 45, plus **LA DOLCE VITA** (Federico Fellini), with Marcello Mastroianni, 1 30 and 6 45, Wed/5, **TRASH** (Andy Warhol), with Joe Dallesandro, 12 50, 4 10, 7 30 and 10 50, plus **HEAT** (Andy Warhol), with Sylvia Miles and Joe Dallesandro, 11 10, 2 30, 5 50 and 9 10, Thurs/6, **EAST OF EDEN** (Ella Kazan), with James Dean, 1 10, 5 20 and 9 30, plus **REBEL WITHOUT A CAUSE** (Nicholas Ray), with James Dean and Natalie Wood, 11 10, 3 20 and 7 30, Fri/7

**SURF: DOWN AND DIRTY** (Ettore Scola, 1978, Italy), with Nino Manfredi, daily at 7 15 and 9 30, with matinees Wed., Sat-Sun. and Labor Day at 2 30 and 5

**TANFORAN:** (1) **THE CONCORDE—AIRPORT '79**, daily at 2 50 and 7 25, plus **THE BRINK'S JOB**, daily at 12 45, 5 15 and 9 30; (2) **FORCE OF ONE**, daily at 12 15, 2 15, 4 15, 6 20, 8 30 and 10 20; (3) **THE AMITYVILLE HORROR**, daily at 1, 5 and 9 15, plus **TALES FROM THE CRYPT**, daily at 3 15 and 7 20; (4) **THE VILLAIN**, daily at 3 10 and 7 20, plus **GAME OF DEATH**, daily at 1, 5 10 and 9 20.

**U.A. STONESTOWN:** (1) **THE VILLAIN**, daily at 1 15, 4 50 and 8 30, through Mon/3 and then daily at 8 30, with matinees Wed., Sat-Sun. at 1 15 and 4 50, plus **GAME OF DEATH**, daily at 3 10, 6 45 and 10 15, through Mon/3 and then daily at 6 45 and 10 15, with matinees Wed., Sat-Sun. at 3 10; (2) **FORCE OF ONE**, daily at 1 30, 3 30, 5 30, 7 30 and 9 30, through Mon/3 and then daily at 7 30 and 9 30, with matinees Wed., Sat-Sun. at 1 30, 3 30 and 5 30

**VOGUE:** **MANHATTAN**, weekdays at 7 30 and 9 15, Sat. at 7, 8 45 and 10 30, Sun. and Labor Day at 2 15, 4, 5 45, 7 30 and 9 15

**WARFIELD:** **STAR WARS**, daily at noon, 2 15, 4 30, 7 and 9 30

**YORK:** **THE TOY** (Francis Verber), with Pierre Richards, 7 and 10 40, plus **GET OUT YOUR HANDKERCHIEFS** (Bertrand Blier), with Gerard Depardieu, 8 40, Fri/31, **CASABLANCA** (Michael Curtiz), 1, 4 15, 7 30 and 10 45, plus **PLAY IT AGAIN SAM** (Herbert Ross), with Woody Allen, 2 45, 6 and 9 15, Sat/1, **BLAZING SADDLES** (Mel Brooks), with Gene Wilder and Cleavon Little, 3 15, 7 and 10 40, plus **BUTCH AND SUN-DANCE: THE EARLY DAYS** (Riche Lester), with William Katt and Tom Berenger, 1 15, 5 and 8 40, Sun/2, **IN THE REALM OF THE SENSES** (Nagisa Oshima), 8 45, plus **PLEASURES OF THE FLESH** (Nagisa Oshima), 7 and 10 35, Mon/3, **GREASER'S PALACE** (Robert Downey), 7 and 10, plus **PUNTEY SWOPE** (Robert Downey), 8 40, Tues/4; **FATA MORGANA** (Werner Herzog), plus **EVEN DWARVES STARTED SMALL** (Werner Herzog), Wed/5; **THE DEER HUNTER** (Michael Cimino), with Robert DeNiro, plus **WHOLLY STOP THE RAIN?** (Karel Reisz), with Nick Nolte, Thurs/6-Fri/7, call theater for times.

## EAST BAY

**ACT CINEMAS:** (1) **LA CAGE AUX FOLLES**, opens Fri/31, daily at 7 and 9, with matinees Sat-Sun. and Labor Day at 1, 3 and 5 and late shows Fri-Sat at 11; (2) **THE TREE OF WOODEN LOGS**, daily at 8 30, with matinees Sat-Sun. and Labor Day at 1 30 and 5

**ALBANY:** **THE BIG FIX**, daily at 7 and 10 50, with Sun. matinees at 3 10, plus **MORE AMERICAN GRAFFITI**, daily at 9, with Sun. matinees at 1 10 and 5

**BERKELEY:** **GREASE**, plus **SATURDAY NIGHT FEVER**, call theater for times

**CALIFORNIA:** call theater for times

**CAPRI:** **THE SEDUCTION OF JOE TYNAN**, daily at 5 20, 7 20 and 9 20, with matinees Fri/31-Mon/3 at 1 30 and 3 25

**CENTURYS:** (21) **HOT STUFF**, weekdays at 7 30, Fri. at 8 15, Sat-Sun. and Labor Day at 1, 4 35 and 8 15, plus **CALIFORNIA SUITE**, weekdays at 9, Fri. at 6 15 and 10, Sat-Sun. and Labor Day at 2 40, 6 20 and 10; (22) **THE CONCORDE—AIRPORT '79**, weekdays at 7, Fri. at 8, Sat-Sun. and Labor Day at 3 55 and 8 10, plus **THE BRINK'S JOB**, weekdays at 9 20, Fri. at 6 and 10 20, Sat-Sun. and Labor Day at 2, 6 15 and 10 30

**CINE 7:** **THE WIZ**, plus **SMOKEY AND THE BANDIT**, call theater for times

**ELMWOOD:** **LOVE ON THE RUN**, daily at 7 30 and 9 15, with Sun. and Labor Day matinees at 2 15, 4 and 5 45

**EL REY:** **LOVE ON THE RUN**, daily at 6 30 and 8 15, with matinees Sat-Sun. at 3 and 4 45; "Evening Show;" features **THE KIDS ARE ALRIGHT**, daily at 10; "Special One Year Anniversary Celebration," call theater for details, midnight, Fri/31-Sun/2

**FESTIVAL:** (1) **THE MUPPET MOVIE**, daily at 12 55, 2 55, 4 55, 7, 9 and 10 45; (2) **GREASE**, daily at 2 10, 6 30 and 10 40, plus **SATURDAY NIGHT FEVER**, daily at noon, 4 20 and 8 40; (3) **BREAKING AWAY**, daily at 1, 3 05, 5 10, 7 15 and 9 20; (4) **FORCE OF ONE**, daily at noon, 1 45, 3 30, 5 15, 7 15, 9 and 10 45; (5) **THE VILLAIN**, daily at noon, 1 45, 3 30, 5 15, 7 15, 9 and 10 45; (6) **STAR WARS**, daily at noon, 2 30, 5, 7 30 and 9 50

**GRAND LAKE:** **FORCE OF ONE**, daily at 6, 8 and 10, with matinees Sat-Sun. and Labor Day at noon, 2 and 4

**HAYWARD:** (1) **THE SEDUCTION OF JOE TYNAN**, daily at 1, 3, 5 14, 7 20 and 9 30; (2) **THE CONCORDE—AIRPORT '79**, daily at 1, 5 10 and 9 18, plus **THE BRINK'S JOB**, daily at 3 10 and 7 20; (3) **THE GREAT TRAIN ROBBERY**, daily at 3 10 and 7 20, plus **ROCKY II**, daily at 1, 5 10 and 9 20; (4) **THE AMITYVILLE HORROR**, daily at 1, 3 20, 5 40, 8 and 10 20; (5) **HOT STUFF**, daily at 1, 3, 5, 7 and 9

**HILLTOP MALL:** (1) **THE AMITYVILLE HORROR**, daily at 12 45, 3, 5 15, 7 40 and 10; (2) **HOT STUFF**, daily at 1 40, 3 40, 5 40, 7 40 and 9 45; (3) **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9; (4) **THE VILLAIN**, daily at 1 30, 3 30, 5 30, 7 30 and 9 30

**NORTHSIDE:** (1) **A LITTLE ROMANCE**, daily at 8 05, with matinees Sat-Sun. and Labor Day at 4 05, plus **MURMUR OF THE HEART**, daily at 6 and 10, with matinees Sat-Sun. and Labor Day at 2; (2) **ANNIE HALL**, daily at 6 and

9 25, with matinees Sat-Sun. and Labor Day at 2 45, plus **MANHATTAN**, daily at 7 30 and 10 55, with matinees Sat-Sun. and Labor Day at 1 and 4 15

**OAKS:** (1) **NORTH DALLAS FORTY**, plus **SEMI-TOUGH**; (2) **STAR WARS**, call theater for times

**PARKWAY:** (1) **NORTH DALLAS FORTY**, daily at 7 and 9 10, with matinees Sat-Sun. and Labor Day at 2 and 4 30; (2) **STAR WARS**, daily at 7 and 9 20, with matinees Sat-Sun. and Labor Day at 2 and 4 30

**PIEDMONT:** **THE MUPPET MOVIE**, daily at 1, 3, 5, 7 and 9

**RIALTO:** (1) **THE INNOCENT**, daily at 6 30 and 10 40, with matinees Sat-Sun. at 2 15, plus **WOMEN IN LOVE**, daily at 8 30, with matinees Sat-Sun. at 4 15; (2) **ROCKY II**, daily at 6 35 and 10 35, with matinees Sat-Sun. at 2 45, plus **STAY HUNGRY**, daily at 8 45, with matinees Sat-Sun. at 4 45; (3) **SAINT JACK**, daily at 7 05 and 10 45, with matinees Sat-Sun. at 3 10, plus **THE YAKUZA**, daily at 9, with matinees Sat-Sun. at 5; (4) **JONAH WHO WILL BE 25 IN THE YEAR 2000**, daily at 6 30 and 10 40, with matinees Sat-Sun. at 2 20, plus **LA SALAMANDRE**, daily at 8 30, with matinees Sat-Sun. at 4 20

**ROXIE:** **BRUCE LEE'S LAST DAYS**, plus **DEATH FORCE**, call theater for times

**SHOWCASE:** (1) **MANHATTAN**, daily at 2 50, 6 25 and 10, plus **ANNIE HALL**, daily at 1, 4 40 and 8 15; (2) **FOUL PLAY**, daily at 2 45, 6 30 and 10 15, plus **MEATBALLS**, daily at 1, 4 50 and 8 45

**SOUTHLAND CENTER:** (1) **NORTH DALLAS FORTY**, daily at 1 30, 4 10, 7 and 9 50; (2) **MOONRAKER**, daily at 1 45, 4 20, 7 and 9 40; (3) **MORE AMERICAN GRAFFITI**, daily at 2, 4 30, 7 and 9 20

**SOUTH SHORE CINEMA:** call theater for titles and times

**TELEGRAPH:** (1) "The Films of Humphrey Bogart," features **THE BIG SLEEP** (Howard Hawks, 1946), with Lauren Bacall and Dorothy Malone, **THE ROARING TWENTIES** (Raoul Walsh, 1939), with James Cagney, plus **IT ALL CAME TRUE** (Lewis Seiler, 1940), with Ann Sheridan and Zazu Pitts; (2) **BADLANDS** (Terrence Malick, 1973), with Martin Sheen and Sissy Spacek, plus **EAST OF EDEN** (Ella Kazan, 1955), with James Dean and Julie Harris, call theater for times

**U.A. CINEMAS:** (1) **FORCE OF ONE**, daily at 1 45, 3 45, 5 45, 7 45 and 9 45; (2) **THE WANDERERS**, daily at 1 30, 5 45 and 10, plus **THE KIDS ARE ALRIGHT**, daily at 3 45 and 8; (3) **THE VILLAIN**, daily at 1, 4 35 and 8 10, plus **GAME OF DEATH**, daily at 2 40, 6 20 and 9 55; (4) **THE FRISCO KID**, daily at 1, 3 15, 5 30, 7 50 and 10 15

**UC THEATRE:** **GAME OF DEATH** (Robert Clouse, 1979), with Bruce Lee, 9 20, plus **CIRCLE OF IRON** (Richard Moore, 1978), with Bruce Lee, 7 30, Fri/31, **HEAVEN CAN WAIT** (Warren Beatty and Buck Henry, 1978), with Warren Beatty, Julie Christie and Dyan Cannon, 5 30 and 9 35, plus **FOUL PLAY** (Colin Higgins, 1978), with Chevy Chase and Goldie Hawn, 3 25 and 7 30, Sat/1, **HERE COMES MR. JORDAN** (Alexander Hall, 1941), with Robert Montgomery, 2, 5 40 and 9 20, plus **STAIRWAY TO HEAVEN**

continued page A27

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**CALIFORNIA:** Cinema Center: Kittredge and Shattuck, Berk. 848-0620

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**CINE 7:** 3814 MacArthur Blvd bet. 35th Ave. and High, Oakl., 530-3382

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**EL REY:** 1649 North Main, Walnut Creek, 935-3770

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**GRAND LAKE:** Grand Ave., Oakl., 452-3556

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**OAKS:** 1875 Solano near Berkeley, Berk., 526-1836

**PARKWAY:** Park Blvd. and E 18th, Oakl., 835-3535

**PIEDMONT:** Piedmont at 41st, Piedmont, 654-2727

**RIALTO:** 841 Gilman, Berk., 526-6669

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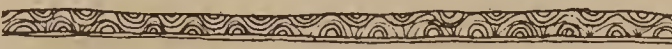


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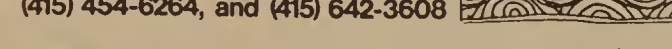
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**WELCOME**

Another modern dilemma—  
how to end a movie

BY ROBERT DIMATTEO

**NORTH DALLAS FORTY.**  
Directed by Ted Kotcheff.  
**THE SEDUCTION OF JOE  
TYNAN.** Directed by Jerry Schatzberg.

One of the many signs that we live in a crazy and uncertain time can be found in a peculiar aspect of our narrative art/entertainment: nobody knows how to end the story anymore. This applies to almost any story and certainly to American movies where the narrative has a contemporary setting or addresses itself to contemporary problems. Is it surprising that the widespread lack of conviction people are said to feel now about everything from love relationships to social problem solving has taken its toll on our movies? The popularity of sci-fi and melodramatic horror may have more than a little to do with the fact that these forms can unleash our deep-seated fears in contemporary or futuristic settings and still come up with some kind of cathartic, black-and-white conclusion. There is a predetermined ending for *Alien* and for *Moonraker* in a way that there may not be for, say, *Apocalypse Now*.

A lot of the press coverage of Coppola's enormously daring attempt to encapsulate the meaning and mood of the Vietnam War in one film has centered on (and probably will continue to center on) the film's ending. Should *Apocalypse* end with a whimper or a bang? How about two endings—one for those who need the catharsis and those who don't? (If you read your *Variety*, you know by now that the film will indeed have two different endings—one (the whimper) for a few select places like New York and LA, and a second (the bang) for foreign release and for, presumably, the rest of us. (I'm not sure at this point where San Francisco stands.)

A further proposition comes to mind: it's the films that strive for

some degree of social and aesthetic import without losing the mass audience that most often fall prey to the how-to-end syndrome. The special irony of Coppola's *Apocalypse* is that he's basically made an out-and-out art film, but one so expensive that, to recoup his investment, he must distribute it as a blockbuster entertainment. The clearcut art film, on the other hand, is designed for a small audience, an audience that has long since absorbed two of the implicit tenets of modern art (here expressed in the vernacular): 1) "closed" narratives are often a little boring; 2) one can't expect neat resolutions from art any more than from the world that gives birth to the artist's vision in the first place. The challenge that a Fassbinder faces is to be able to hold us with ambiguities. (The clearcut entertainment—the dominating *Moonraker* tradition that leads all the way back through Hollywood history to poor imperiled Pauline on the track and the train's coming—may, of course, have problems of resolution, though of a different sort. The problem will be how to fashion the finish so as to produce the most delight or thrills, etc., in the audience.)

Now consider *North Dallas Forty* and *The Seduction of Joe Tynan*, two of the best American movies released so far this summer and both films that aspire to the level of thoughtful entertainment. Enter the how-to-end syndrome. But first, some explication of the films.

*North Dallas Forty* is doing exceedingly well at the box-office and has a misleading ad that makes it look like a shallow romp through football land. Those who haven't seen it, take note: this is not a pretty picture. I sat in front of three burly guys who obviously came to see a different kind of movie, as they muttered things like: "I thought this was supposed to be a comedy." Based on a novel by former Dallas Cowboy Peter Gent, *North Dallas*

*Forty* is no less than an indictment of professional football. Studying the character of one player—a wide receiver named Phil Elliott who sees his favorite sport becoming a corporate enterprise and tires of popping pills just to assuage the pain of too many brutal games—the film positions us with the individual against the system.

As Phil, the gifted Nick Nolte (*Who'll Stop the Rain*) gives a major performance that can only be overlooked by those who dislike the type of hamfisted Amurrican he embodies. In terms of physicality, Burt Reynolds may be a barrel-chested good ol' boy, DeNiro a live wire, Travolta a baby-blue-eyed boogier and Gary Busey a physiognomic chameleon. Nick Nolte brings up the rear (no pun intended): he's brooding, and a little macho, but touched by a kind of stoned wistfulness that translates as vulnerability and, on occasion, poetry.

And Nolte isn't the only good actor in *North Dallas Forty*. There's also the surprisingly assured and rowdy film debut of singer Mac Davis and a host of fine supporting players (especially Charles Durning's blowhard coach and Bo Svenson's behemoth offensive guard, silly name of Jo Bob Priddy). Barring the poorly acted and written role of the woman who enters Nolte's life—a supposed sophisticate who represents a world beyond pro ball and who utters the kind of meaningful lines that make you want to strangle her—*North Dallas Forty* is consistently engrossing. Yet it ends up seeming a little forced.

The contours of the plot require Nolte's character to undergo a moral crisis and to reach a decision about his future career. We see that he can't compromise in the manner of his more opportunistic moral-relativist buddy Mac Davis. The team owners have hit him with a trumped-up violation of morals charge, and so it's quit or be fired. Nolte's heroic conclusion: "It's time to put away childish things." Now wait a minute. I'm hardly a big fan of pro football, but let's not throw the baby out with the bathwater. Could the movie mean to imply that making sports a career is a "childish" thing? (This is not far from what people who don't much care for sports have always said. By a similar standard, actors are thought to be childish—in fact, the claim is sometimes made against artists in general.)

What more adult and less corrupting career can the intellectually circumscribed Nolte character look forward to? Sportscasting for the media? Writing a best-seller that exposes the vicious-circle corruption of professional football and then going on talk shows to promote the book? The "system" that Nolte's Phil balks at incorporates a helluva lot more than a ball team. Only the physical pain will be diminished by his walking out on the thing he says he does best. (Phil makes some noise about wanting to get away to that ranch that he's always dreamed about: maybe he should talk to some real-life ranchers first.)

The movie's virtually one-sided picture of pro football could certainly be challenged, but even this is beside the point (or maybe it leads right up to the point). The bedrock conviction of Nolte's



Meryl Streep and Alan Alda in "The Seduction of Joe Tynan."

ravagement and the double bind that his character finds himself in stem from a more generalized perception that seems to have seeped into the movie: it's a pretty dirty business-as-usual world we live in, even if (or especially if) you're trying to make a living at something you really enjoy doing. Enjoyment leaks out as the pressures and compromises grow.

The film's director, Ted Kotcheff, is no stranger to protagonists who get "in" over their heads. Kotcheff is the man who made *The Apprenticeship of Duddy Kravitz*, that abrasive study of a young Canadian Jew awakening to the Faustian venalities of the business world. And more recently, he brought us *Fun With Dick and Jane*, that "comedy" about how a suburban middle-class couple is forced to turn to robbery so that they can maintain the living standard they have grown accustomed to. Now, in *North Dallas Forty*, Kotcheff and company try to find an upbeat way out for their protagonist and they end up in a well-meaning muddle.

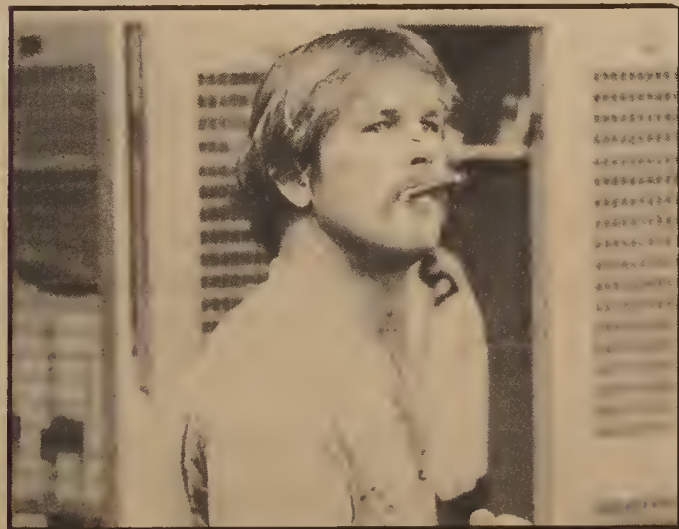
There is a movie convention that lets social-critic filmmakers off the hook at the crucial moment and that still offers audiences the option of feeling hopeful—the freeze-frame. This simple stopping of the action can be a momentary letdown, but at least it ushers the audience out of the theater with an awareness of a problem rather than with a stirring-until-you-think-about-it solution to the problem. Briefly consider *The Seduction of Joe Tynan*, a pressures-of-political-life movie that finishes up with—sorry to be a plot-spoiler, but this piece is about endings—the liberal-senator hero staring across the floor of the Democratic presidential convention into his estranged wife's eyes. Will she stay with him as he makes a high-powered bid for the Oval Office? The wife's eyes do hold an answer, though the moment is left vague enough to satisfy those of us who can't imagine more than a freeze-frame solution to the situation.

*Joe Tynan* is as beautifully acted as any American picture you're likely to see this year, and the writing (by the picture's star, Alan Alda) is often intelligent and sensi-

tive. One roots for the movie right up to the end, and still one leaves the theater a little disappointed. For, after spending two hours identifying with the nagging uncertainties of the characters, we're left dangling. This is not the dangling that one feels when in the presence of a deeply ambiguous work. It's more like the blandly "objective" deference that one picks up from TV newscasters or from watching a TV "problem play." Free from the spell of superb actors like Alan Alda, Barbara Harris, Meryl Streep and Melvyn Douglas, we may sniff at the familiarity of the film's cynicism about Washington's behind-closed-doors maneuvers. Gore Vidal's *The Best Man* said essentially the same things almost two decades ago. Likewise, we may feel less than enthralled by retracing the ABC's of the love triangle that has been the film's main focus all along (Alda as the principled senator who strays from psychologist-wife Barbara Harris and into the arms of public interest lawyer Meryl Streep).

Again, I don't mean to be too hard on this movie, which seems fine and noble in comparison to the majority of films. Rather, I'm interested in why it doesn't carry more weight than it does. If intelligence and sensitivity applied (as here) to a contemporary situation can't yield more than the same old insights, what can? (Genius, you say. Well, of course, but that's always scarce.)

*The China Syndrome*, *Norma Rae* and *Blue Collar* are the only recent commercial American films I can think of that have addressed the social "now" with a sustaining vigor—the first because it predicted the headlines, the second because it (paradoxically) made no bones about being a stylistic throwback to Thirties Frank Capra-corn, the third because it filtered its message of social despair through Paul Schrader's aesthetically fashionable film-noir fatalism. These are the rare exceptions. In general—inside theaters and out—we seem to be at a marking-time stage where most of the old endings have fallen away, and there's nothing to replace them with. The culture is stuck in a freeze-frame, so to speak.



Nick Nolte plays a disillusioned football player in "North Dallas Forty."



continued from page A25

(Michael Powell and Emeric Pressburger, 1946, UK), with David Niven, 3:50 and 7:30, Sun/2. **PINK FLAMINGOS** (John Waters), with Divine, 8:40, plus **FEMALE TROUBLE** (John Waters, 1975), with Divine, 7 and 10:35, Mon/3, **DESPAIR** (Rainer Werner Fassbinder, 1978, UK), with Dirk Bogarde, 9:35, plus **THE NIGHT PORTER** (Liliana Cavani, 1974, Italy), with Dirk Bogarde and Charlotte Rampling, 7:30, Tues/4, **FELLINI'S SATYRICON** (Federico Fellini, 1970, Italy), with Martin Potter and Hiram Keller, 9:35, plus **FELLINI'S ROMA** (Federico Fellini, 1972, Italy), with Stefano Majore and Peter Gonzales, 7:30, Wed/5. "American Film Theatre" features **THE ICEMAN COMETH** (John Frankenheimer, 1973), with Lee Marvin, Robert Ryan, Frederic March and Jeff Bridges, 7:30, Thurs/6, **THE 1979 INCREDIBLE ANIMATION SHOW**, 7:30 and 9:20, Fri/7.

Titles and times subject to change. Call theater to verify.  
—Fiona Mackenzie

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moments of crisis. An understated, loving and wise sense of humor runs throughout the show, and there are many wonderful, mellow and moving songs (with music by Sandra Sharp herself).

All of the performances are very good, and most of the cast have fine singing voices. H. Teirrah McNair creates a wonderful character called Ernestine, who works as a maid for a wealthy white woman, worries over her husband's involvement in the World Community and puzzles over her daughter's

feisty, liberated ways. Rachman Vaughn Redi gives a witty and moving portrayal of a grandmother in bitter conflict with her grandson (Eugene Broadnax) over his destructive rebelliousness. Jon Stagers and Michelle Thompson make a very appealing young couple. Thompson is especially touching as the young woman—very much in love, but knowing full well that the years ahead will be hard. The show is well directed by Sati Jamal.

—Robert Chesley

# GUARDIAN CLASSIFIED 824-2506

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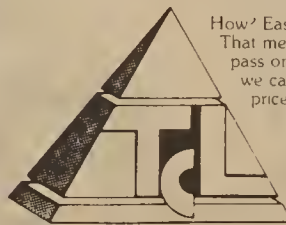
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**Glenn Lambert is still there—  
for now.**

Abby Melamed, who was in charge of promotion for the station at the time. Melamed had no previous music or programming experience at any radio station, including KSAN. Several of the jocks resented her appointment. "She'd make these off-the-wall comments about music," said Richard Gossett. "One time we were discussing the song 'Year of the Cat,' and she said, 'Oh, yeah, I like those songs by Cat Stevens.' And I said, 'Wait a minute, Cat Stevens? That's Al Stewart.' And she said, 'Oh.'"

"A few weeks ago, the 'More American Graffiti' soundtrack came into the station," said Glenn Lambert. "Abby picked up a copy. She started laughing and said to me, 'Oh my God, have you ever heard of this? It's called 'I Feel Like I'm Fixin' to Die Rag.' And she had been programming a rock station in San Francisco?!"

Asked why she thought a number of the disc jockeys were so critical of her, Melamed said simply, "I was their boss."

As program director, Melamed changed the tone of the station. "Abby immediately began exercising rigid control over what records would be added," recalled Lambert. And the memos began circulating to the air staff.

Within the air booth, files with names like "Hot" (20 to 30 current hit albums), "New" (40 to 50 new records Melamed approved), "Watch" (50 to 60 albums which disc jockeys wanted to play) and "Encore" (100 albums, former hits no longer current enough for the "Hot" file) appeared.

Previously, the station had only two files: "Red Dot" and "New." "Red Dot" were some 1,000 "KSAN classics," records that the jocks had repeatedly played over the years by artists like the Beatles, the Grateful Dead, David Bowie, the Band, Bob Dylan, and the Rolling Stones.

At first, the addition of the new files was merely to "assist" the disc jockeys in programming their shows. By Christmas of 1978, the files had become strait-jackets, severely limiting what the jocks could play.

Richard Gossett wasn't the only disc jockey alarmed by Melamed's "format." Beverly Wilshire, Norm Winer and Glenn Lambert were also vocal. The disc jockeys met among themselves and, as a fairly united force, convinced Graham and Melamed to form a music committee and hold weekly meetings where a pair of disc jockeys would meet with them and discuss new music to be added to the various air booth files.



**Gossett and Wilshire:  
he was fired, she quit.**

The meetings were held for most of this year. "Those meetings were basically a joke," said Wilshire, "because they had already made up their minds before we even walked in there as to what they were going to let us add."

The rapport between a number of the jocks and Melamed was continuously strained during this time. Richard Gossett's firing nearly sparked a full-fledged crisis. "The staff were ready to revolt," said Wilshire, "but he didn't want it. He just wanted them to give him his money and get the hell out. So I respected that and calmed them down and said, 'Don't do it.'"

#### "A NON-FORMAT FORMAT"

"Moorhead's a snake," spat one former KSAN jock. "Did he give any direct answers at the press conference? Never! And he never will. You can't pin him down. He says he has lines you only step over once and you're out. But he'll never tell you what those lines are, because they change from day to day. The man just makes up his own world every morning when he wakes up."

On Aug. 20, David Moorhead was denying that the station had begun aiming for the 18-to-24-year-old audience. "I really haven't made that determination yet," he said.

Sitting in his temporary office, the huge room where the press conference had been held, Moorhead insisted that no format would be in effect at the station. "I hate the word format, 'cause it's really a non-format format," he said. "Hopefully, it'll go back to being more what it was in 1974."

As he talked, an alarm built into his digital wrist watch beeped every 10 or 15 minutes. "When you're going back over five years and trying to find out what went wrong," continued Moorhead, "you don't do it in three weeks. When I have something to tell you, I'll tell you. But until, don't ask me something I don't know yet."

#### A FEW GUIDELINES

While I was talking with David Moorhead, a memo was issued to the KSAN air staff. It read in part:

To: Air Staff  
From: Jackie McCauley  
Subject: Music Programming

We are still in the process of revamping the studio library. During the interim, please play selections *only* from albums that are currently in the control room library. General format guidelines for this period are as follows:

During each half-hour segment play from the following categories:

Current hits—minimum 1, maximum 2  
New Music (non hit)—minimum 1, maximum 2  
Gold (previous hit)—minimum 1, maximum 2  
Other bulk library—minimum 1, maximum 3—with one minimum being easily recognizable by song or group (does not need to be charted song)

Also, please take into consideration programming procedures brought out in our previous staff meeting. For example, commercial sets should *always* be followed by a hit song (current or oldie) . . .

Thank you for your cooperation. Jackie.

#### "MONEY CHANGES EVERYTHING"

A week and a half earlier, Beverly Wilshire didn't yet know that she would be quitting KSAN. She was in the air booth trying to program a decent show given the format that Abby Melamed had set up. She played songs by Elvis Costello, Moon Martin, Greg Kihn and the Kinks.

"Do I sound more up?" she asked. "They've been complaining that I've been sounding down on my shows for the past few weeks."

"You sound great," offered another disc jockey who had stopped by.

"I just don't know if I'm going to stick around," she said.

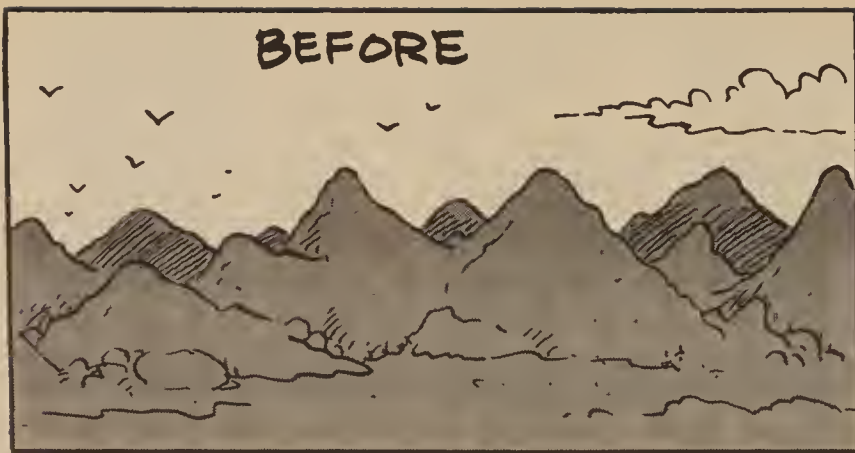
She reached over and picked up a single by a group out of Atlanta called the Brains. Richard Gossett had discovered the record. It was obscure: the group had issued it on its own label and printed up a few hundred copies. It was the kind of record that would never again be able to be slipped into the KSAN air booth.

The Brains' little masterpiece, "Money Changes Everything," began playing. While dark guitars murmured ominously and the drums kicked in with military precision, the lead vocalist—a cross between David Byrne of Talking Heads and Ric Ocasek of the Cars—sang. "They shake your hand and they smile and they buy you a drink/They say, 'We're your friends/We'll stick by you till the end'/Ah, but everybody's only looking out for themselves/And say, well, who can you trust /I'll tell you/It's just nobody else/Money changes everything/We think we know what we're doing/We don't pull the strings/It's all in the past now/Money changes everything."

It sounded like an anthem for the Seventies. ■



**Scoop Nisker's "Last News Show"  
was his last for KSAN.**



# SYNTHETIC FUELS— AN ENVIRONMENTAL AND ECONOMIC DISASTER

*Will we have to destroy the country  
in order to "save" it?*

BY ART GOLDBERG

The \$88 billion synthetic fuels program—a key element in President Carter's \$142 billion ten-year plan to cope with the energy crisis, which he unveiled with great fanfare last month—is an environmental and economic disaster, experts in both fields say.

"It appears that not only has the administration proposed a set of energy policies with enormous potential to destroy the environment," the Sierra Club declared earlier this month, but "it is also clear that this set of policies will have far less impact upon our oil imports program than the soft path" of conservation and renewable energy sources.

A member of the National Association of Manufacturers, in Washington last

pounds of coal which the more than 40 proposed synthetic fuel plants would consume, the program would also require enormous amounts of water, which is already in short supply in the Western states.

The Sierra Club not only foresees greatly increased air pollution in the form of tons of fly ash and furnace slag, but it also predicts that wildlife and vegetation will be contaminated by toxic synfuel pollutants, including "acid rain" caused by sulfuric-acid-polluted water.

On top of this, the reduced amount of water available to farms and cities will drive up food prices and make drinking water scarce, the environmental group says.

The Carter Administration is apparently willing to risk these and other environmental hazards in its rush to em-

In an attempt to learn why Carter was so enthusiastic about the synthetic fuels program, we made three calls to the White House but could find no one willing to speak about the subject. We left two messages with the president's Office of Science Policy, but our calls were not returned. Efforts to contact Department of Energy officials in Washington were similarly futile.

According to Carl Pope, the Sierra Club's assistant conservation director, congressional support for synthetic fuels has cooled somewhat, after initial enthusiasm following Carter's speech.

Two things probably aided the cool-down. Less than two weeks after the president's speech, Gordon J. MacDonald, a professor of environmental studies at Dartmouth and a former member of the Council on Environmental Quality, wrote in the Washington Post: "The most important environmental issue associated with a major commitment to synthetic fuel is the possible worldwide change in climate resulting from the loading of the atmosphere with carbon dioxide."

MacDonald explained that carbon dioxide acts as a blanket that keeps the earth warm. Increasing the carbon dioxide content of the atmosphere will raise the earth's temperature. "These changes in temperature could bring about significant worldwide changes in the way people live," MacDonald said.

Synthetic fuels, he pointed out, "produce two to three times more carbon dioxide than do the natural fuels." If the world continues with its present mix of fuels, MacDonald said, the carbon dioxide content of the atmosphere would double in about 50 years.

"If on the other hand the world shifts to coal and synthetics, then the doubling will come in about 30 years," he predicted. "The 20-year acceleration may not seem large, but it could eliminate the time needed to develop the alternative fuel of the future—solar, fusion or nuclear."

Also in July, two Harvard Business School professors testified before four congressional committees about the results of that school's six-year study on energy problems.

Robert Stobaugh and Daniel Yergin,

co-editors of the study, which included the work of numerous other experts, told the legislators that a stepped-up conservation program combined with a push toward solar energy would be far more rewarding than the massive thrust toward synthetic fuels favored by Carter.

"We're not saying we're going to have a solar society," Dr. Stobaugh said. "We're just saying we should go in this direction, and the move should be supported not only by the environmentalists, but by the oil companies and the rest of the business community—for their own good."

The Harvard study, which was to appear in bookstores this month under the title *Energy Future*, maintains that by emphasizing conservation measures like better building insulation and improved gas mileage for automobiles, great savings in oil consumption can be achieved.

Using conservation methods, Stobaugh said, the U.S. could "save five million barrels a day by the 1980's—faster than you can get even one million barrels a day from synthetic fuels." Even with the huge \$88 billion outlay, the synthetic fuel program is not expected to be productive before the 1990s.

According to some reports, the synfuel program, which would require huge amounts of money and keep control of the energy industry centralized, was drafted by the DOE and submitted to the president by James Schlesinger well before the Camp David meetings. Despite the lengthy sessions with economists, business leaders and an environmentalist or two, Carter barely altered the DOE draft before he announced the program on July 15.

The Sierra Club, which has made a detailed analysis of the synthetic fuel program, has reached conclusions similar to those the Harvard Business School experts arrived at: namely that conservation and solar energy ought to be keys to any realistic energy program.

The Sierra Club, however, would budget \$40 billion over ten years to improve mass transit, \$6.5 billion to improve automobile efficiency and \$25 billion to develop "industrial co-generation" techniques, a process by which heat used

*Said a member of the National Association of Manufacturers: "We sure as hell better convince those people in Colorado that cross-country skiing is more fun than downhill skiing."*

month for a special briefing on the president's new energy policy was even more blunt. "We sure as hell better convince those people in Colorado," he said only half-jokingly, "that cross-country skiing is more fun than downhill skiing, because we're going to have to level the state."

The rub in the president's plan to produce 2.5 million barrels of synthetic fuels a day by 1990 is that not only will the plants be terribly expensive to build, but they will give off a horrendous train of pollutants that will befoul the air and water.

Turning coal into liquid fuel produces several cancer-causing hydrocarbons as waste products. Extracting oil from shale produces rocks that contain salt and arsenic, which would most likely find their way into drinking water and rivers and after rainfalls.

Besides strip-mining large portions of the West to produce the 800,000,

brace synthetic fuels. Yet shortly before President Carter spoke to the nation, the New York Times revealed a draft of a Rand Corporation analysis prepared for the Department of Energy which concluded that the cost of building and running the synthetic fuel plants had been greatly underestimated.

Rand also doubted that the program would be able to produce more than one million barrels of synthetic fuels a day, less than half of what the Administration was predicting. In addition, a Rand official said that synthetic fuel technology could be outdated by the time the plants begin operating.

"The basic fact of the matter is that we don't know if shale oil costs \$15 or \$30 a barrel, if coal oil costs \$35 or \$50," said a synthetic fuels expert quoted in the July issue of *Science* magazine. "Before you make major commitments you need to know where you are at."



*Turning coal into liquid fuel produces cancer-causing hydrocarbons and would require strip-mining large portions of the West. Extracting oil from shale produces salt and arsenic that would probably find their way into drinking water. The Sierra Club foresees tons of fly ash and furnace slag and predicts "acid rains."*

in industrial plants can be used a second time to generate electricity.

Gov. Brown's office has reportedly been pressuring PG&E and major industries to work out agreements to make co-generation feasible. According to Carl Pope, a major stumbling block has been PG&E's unwillingness to buy the industry-produced electricity at a fair market price, thereby giving the industrial firms little incentive to buy the necessary co-generation equipment.

The arguments for conservation, better mass transit and solar energy are simple and logical, yet these approaches are slated for only small amounts of money under the Carter program. As the Harvard study showed, conservation has real possibilities. The Colgate-Palmolive Co. cut its energy consumption by 18% over three years, mainly by "housekeeping," and Western Electric's Kansas City plant found that it could cut energy consumption by 38% in five years "with almost no investment."

Similarly, a \$250 million-a-year government program to purchase the photovoltaic cells needed for large-scale

production of solar energy could bring down the cost of solar to a level competitive with conventional electrical power by the end of the century, the Sierra Club believes. On Aug. 24, Stanford Research Institute reported a major breakthrough in the manufacture of silicon, a key element used in the manufacture of photovoltaic cells. This should greatly reduce the cost of photovoltaics and will probably speed up the introduction of solar power.

Congress has been in recess for most of August. When it returns after Labor Day, it will be confronted with a maze of energy legislation. The Sierra Club urges a letter to your congressman and senator to let him or her know how you feel about synthetic fuels, solar power, conservation and the like.

"Our strategy," said Pope, "can deliver, dollar for dollar, three to four times as much energy much faster than the synfuels alternative. Our strategy will reduce the country's dependence on OPEC oil faster, cheaper and more effectively." ■

a solid-state Nitinol heat engine. This machine, they wrote in the January 1979 issue of *Science* magazine, "shows great technical and economic promise for effective low-temperature thermal energy conversion." The Nitinol engine runs on hot and cold water, using the energy created when the metal Nitinol is heated and cooled.

Engineers in Southern California and at the Lawrence Berkeley Laboratory in the East Bay are currently at work on Nitinol engines. Asked how long he thought it might be before a workable system was developed, McNichols replied, "If the whole nation was to set to work on it, it would probably take just a few months. It could take a small group of engineers five years. It all depends on how much money and effort the Department of Energy wants to put into it."

Lawrence Berkeley's Ridgeway Banks, who built the first Nitinol engine in 1973, says he is now testing a new version and "wouldn't blanch" at saying it could be developed within six months, "if I had several pounds of Nitinol in hand."

Nitinol is a metallic compound—a mixture of nickel and titanium that was developed by the Navy as a corrosion-resistant material. It is now produced only in small quantities. Banks believes that the Nitinol engine would be self-cleaning, and he says the design problems seem to have been solved. It now remains to "scale up" the engine to an industrial size.

Meanwhile, McNichols and Ginell hope to have a 750-watt (one horsepower) Nitinol engine operational by the end of this year. The work at McDonnell Douglas is being carried out under a grant from the Department of Energy. Presumably, McDonnell-Douglas would then sell the technology to PG&E and other privately owned utilities at a profit.

#### WHO PROFITS?

Theoretically a breakthrough of this sort, if technically feasible, should lead to lower electrical rates. But since PG&E shareholders are guaranteed a rate of return based on capital investment, PG&E management might be tempted to build new power plants, which are more costly, rather than install solar thermal technology in existing dams.

PG&E spokesman Barry Cossett said he was unaware of the McNichols-Ginell-Cory research or the Nitinol engine. "It sounds very optimistic," he said, adding, "I'm sure somebody in the company is following it." PG&E owns 64 hydroelectric facilities, he said, but he theorized that the proposed solar thermal conversions would only be possible at very large dams where the temperature differences in the lakes they create are large.

Cossett was more enthusiastic about an Ocean Thermal Energy Conversion (OTEC) plant that is about to go into operation in Hawaii. That plant was designed by Lockheed. TRW, another giant company, is also involved with ocean thermal energy.

This move by large corporations into

alternate energy, particularly solar, has caused some alarm among solar-power advocates. In the September issue of *The Progressive*, Richard Munson reports that eight of the nine major firms producing photovoltaic solar cells have been purchased by giant corporations. "Between them, Exxon and ARCO will soon control more than half the [photovoltaic] industry," wrote Munson.

The Mid-Peninsula Conversion Project in Mountain View believes that control of the solar field by large corporations "would reduce its job-creation potential, keep costs higher than would otherwise be possible, retain low public accountability, provide environmentally destructive energy, tie up massive amounts of capital, and suppress innovative programs capable of responding to community needs."

The beauty of the McNichols-Ginell-Cory proposal is that power-conditioning equipment and transmission lines are already in place at the hydroelectric dams where the heat engines would be installed. In addition, most modern hydroelectric facilities already have water intakes at several different reservoir elevations to control downstream water temperatures so as to preserve the habitat of fish and wildlife below the dams.

The hot and cold water intakes could be directed to the corresponding hot and cold sides of the heat engine, the scientists say, and the water outputs could be mixed behind the engine.

#### NO MORE COAL PLANTS?

The implications of solar thermal energy are enormous, especially for the West, where the majority of large dams are situated. The data for the solar thermal study was gathered from Lake Shasta and Clair Engle Lake in California and from Lake Mead in Nevada.

Berkeley energy researcher Tom Hunt estimates that by installing solar thermal technology in the dam at Lake Shasta, alone, enough power could be produced to render unnecessary PG&E's proposed new coal-fired power plant at Antioch in Contra Costa County, with its attendant air pollution problems.

Hunt says he is certain that most dams in California could be adapted to solar thermal technology, which would eliminate any necessity to dam more rivers to obtain more power, and would cut back drastically on the need for oil- and coal-powered electric plants.

In fact, Hunt says flatly that if solar thermal technology were installed in every hydroelectric power facility in the U.S., it could save the country 1.24 billion barrels of oil per year. When you consider that the U.S. imported 2.4 billion barrels of oil in 1977, such a prospect would mean that oil imports could be cut in half if the technology were fully developed and installed.

"The potential is enormous," Hunt said. "If solar thermal is fully developed, it along with conservation could probably eliminate the need to import oil." ■

## MEANWHILE, ANOTHER POSSIBILITY

*Three California scientists think they can triple the electrical output of existing dams*

BY ART GOLDBERG

The idea is so simple it's astounding that no one ever thought of it before. The temperature of water at the top of a reservoir, heated by the sun, is higher than water temperatures at the bottom.

This difference in temperatures, say three Southern California scientists, represents a huge potential source of energy. The potential is so great that, if correctly harnessed, it could produce more than twice the amount of electricity that conventional hydroelectric plants now turn out.

Added to current hydroelectric production, the new technology has the potential of tripling the electrical output of every dam in which it is installed. On top of this, the scientists say, this new method of producing electricity would have no negative environmental effects.

As projected by J.L. McNichols and W. S. Ginell of McDonnell Douglas Astronautics in Huntington Beach and J.S. Cory of Escondido, heat engines adapted to exploit the differences in water temperatures could be installed at existing hydroelectric dams, and they should turn out considerably more energy than is now obtained by harnessing the gravitational flow of water over the dams.

In the summertime, the scientists estimate, energy production from the solar thermal heat conversion process could be four times greater than what hydroelec-

tric plants currently generate, because that is when temperature differences are the greatest.

"Power demand is also the greatest during the summer months," Dr. McNichols said in a phone interview last week. The amount of extra power produced during the winter months would be far less, but on a year-round basis the scientists estimate that harnessing solar thermal power would provide about 2.25 times more electricity than the dams provide at present.

"That's a conservative figure," McNichols said. Adding the electricity produced by the new technology to what is now being generated could lead to a threefold increase in the amount of electric power available, and would cut down drastically on the need for oil- and coal-fired power plants.

#### THE ENGINE SEARCH

The major problem now facing McNichols, Ginell and Cory is to find a heat engine that is commercially viable. Earlier this year they believed they would be able to use a vapor-liquid phase Rankine cycle heat engine, similar to those currently being considered for Ocean Thermal Energy Conversion plants. But the Rankine engine proved to be too expensive to build and install, according to McNichols, and it would have required a huge surface to pass the water over.

They have now turned their attention to

me the date. Usually, it's circled and the word "EARTHQUAKE" is stamped across it, and then I will hear the magnitude and either be shown the location or hear the location."

*How do you mean "shown" the location?*

"It's like a map, or looking down from a satellite. It kind of comes in close to it. And, for that reason, I just sort of report like you do, the information you get in a story."

*How do you get into these psychic visions?*

"They happen."

*You don't put yourself in a meditative state, they just come to you?*

"That's right. I can be walking down the street or I can be awakening in the morning. This comes at no specific time of day or in no specific way. My longest ranging vision was of March 8, 1978. And my prediction is that I see Los Angeles and San Diego becoming islands. I see the Imperial Valley filling with water. I see Palm Springs under water. I see that Phoenix will become a bay. By the year 2025, San Francisco Bay will be an inland sea. There will be land risings which would allow a person to drive to Hawaii if they so chose, except that I'm sure that the highway department won't have it paved by that time!

"This is not going to be an overnight thing. The importance of my March 8 prediction is in the fact that it was a kick-off date for increased seismic activity. And this has occurred."

*Are we entering a period of increased seismic activity?*

"I was told in my original vision that there would be hundreds of 2's magnitude on the Richter scale, lots of 3's, some 4's, a few 5's and maybe one or two 6's, but for the most part—to make the overall big change—that they would be like this. Since March 8 [1978] there have been flurries of quakes—hundreds."

*More so than usual? I gather there are always more quakes than most people are aware of.*

"However, the U.S. Geological Survey did come out with a report that said—they were not trying to promote me especially, it just turned out that way—that since March of last year there had been a definite increase. I would much rather have all of this instead of one big horrendous quake."

*Can you tell me about the September 5th activity that you have predicted?*

"It's just that I feel a vibration about it. I haven't had any big visions. I just feel the energy in the air. And I just know there's going to be one."

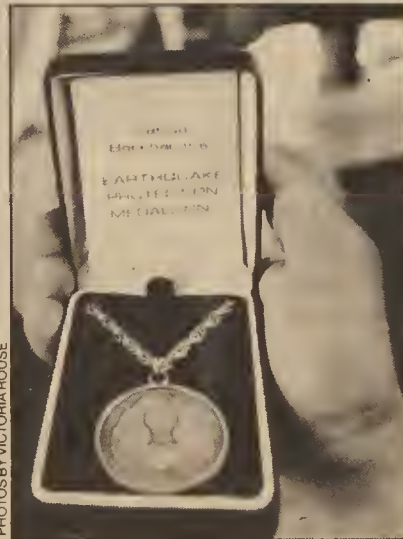
*Any specific magnitude or location?*

"Okay... This is interesting. It seems like Alaska is going to get a shake. I will say this: In California they may have to change the state song to 'Shake, Rattle and Roll' because of all the activity. There's going to be more down toward L.A."

*How did you get into this?*

"Ever since I was a child, I've always thought this was a very normal thing. And as a child I used to get in trouble because I knew what was in the Christmas packages, and got several spankings for that and accused of pecking! So, I just knew things as a kid, and I thought it was very normal, and I see auras—that's the radiation of colors around people."

"Growing up in the Bible Belt, in the Texas area, that was not too well received, so I learned at a young age to be



**Clarisa Bernhardt and her Earthquake Protection Medallion, which shows the earth "surrounded by an aura of love." Can it keep the terra firma?**

quiet about it, and of course, I've always used it for my own benefit and just in the last few years have I become public with it. I had not planned to do this sort of thing. However, I was just trying to bring more respect to the subject, and I had a radio show where I was interviewing doctors and lawyers and scientists and people who I thought used their intuitive ability more than others. Somebody had come out in the news attacking this type of thing, and so I just made an earthquake prediction. I just announced on my radio show on Tuesday before Thanksgiving Day in 1974 that there would be an earthquake on that Thursday and if they wanted to avoid having the turkey slide all over their table, to wait till after 3 o'clock, that it would happen around 3. And it happened at 3:01, and my life's never been the same."

**SOME GRAINS OF SALT**

Clarisa Bernhardt may score above average on her earthquake predictions, but she is no great shakes in her political prognostications, to judge from her past record. Though she was apparently correct in announcing in early 1975 that there would be an unsuccessful assassination attempt on the life of Gerald Ford, she also had him resigning from office, Rockefeller becoming president and Queen Elizabeth abdicating.

And when, during our interview, she mentioned her ability to locate missing

persons, I mentioned the then-mystery of the disappearance of a woman on Mt. Tamalpais. Clarisa jumped on the case with alacrity, and promptly gave what turned out to be a totally inaccurate picture of the woman's disposition.

**GEOLOGIST BERKLAND'S SEISMIC WINDOWS**

Just a mad freeway scramble away, I interviewed geologist Jim Berkland in his office on the seventh floor of the modern rust-and-glass county building in San Jose. He held forth on the merits of his earthquake-prediction theory, producing a battery of charts, tables and books to support his ideas. He has titled his theory "Syzygy, Perigee and Seismicity," which refers to the alignment of sun, moon and earth (syzygy) during the full or new moon at times when the moon is at its closest point in its orbit around the planet (perigee).

"I independently had an idea that perhaps earthquakes might be triggered by this presumed bulge in the earth's crust [brought about by the combined effect of sun and moon and gravitational pull]" said Berkland, "and so I looked into the previous six quakes that had occurred in Santa Clara County between September and December of '73. Sure enough, all six were from Day 1 to Day 6 after a new or a full moon, during the time of release of gravitational strain rather than the buildup. Most quakes occur during the release. You have maximum tension and then you have release, and that's when the quakes hit. And they hit along fault lines that are under such sufficient strain that they are ready to go anyway. If we didn't have these gravitational effects they might occur a year from now or three weeks from now. Instead, they choose these periods to occur."

Berkland calculates these periods of alignment at perigee when they occur several times a year, and calls them "seismic windows."

"It's not that we can say we're having a very good seismic window opening on September 6, and therefore we're going to have a magnitude whatever happening in San Francisco," said Berkland. "We can't actually predict the place, we can't predict the magnitude, just on the seismic window alone. It only tells you when, for anyplace on earth, for any seismic area, especially."

"What the theory says is: during these windows, for limited periods of time, is the time for people in any seismic area to make special precautions—make sure that your batteries are fully charged, that you have a transistor radio, that you know what to do prior to, during and after an earthquake, check with the Red Cross, make sure that you do have some provisions stored up, make sure that the family all knows how to turn off the gas in case there's a rupture there. Simple things that everyone should be familiar with, in this area especially."

The Vandyke-bearded geologist paused and then went on. "Maybe the windows will open and close and we won't have a local earthquake. That happens in about 25% of the times. We know the big one is coming, but we don't know when. The seismic windows won't tell us when, but it's possible they can give us a good idea."

When Berkland was first getting rolling with his theory, he predicted a "window," and then, when the Thanksgiving Day quake hit (5.2 magnitude) on schedule, he was watching the movie *Earthquake* and thought it was merely

part of the special effects. It was the same tremor that Clarisa Bernhardt had aced.

"I just look at how the statistics drop out time after time after time," he said, poring over tables of past earthquakes. "I tell people that, based on the past record, I expect that between September 5 and September 12 the Bay Area is going to experience a 3.5 to 5.5 magnitude quake, with a 75% chance of being right."

Of his record for accuracy, Berkland remarked, "In February the U.S. Geological Survey earthquake prediction or monitoring headquarters in Colorado said that I had made their computer raise a red flag, and that was only the second time it had happened, and that my predictions only had a 1% chance of being accidental. I was in the upper 99 percentile. Only one other person had achieved that, and that was Clarisa Bernhardt. She works completely different to my methods, and they don't know what to do with either one of us."

Contacted in Denver last Friday, however, John Derr of the National Earthquake Information Service was less than enthusiastic about Berkland's accuracy and his method.

"His predictions are not significant, and his prediction process is not significant," said Derr. "People have tried to find tidal correlations with earthquake occurrence for a long time, and no one has found it. I don't think Berkland has either. This business of the empirical scoring of earthquakes is a hard statistical test to pass. It's very dispassionate and impersonal. And Berkland's predictions don't pass it."

"But in addition to that, Roger Hunter [at the Prediction Evaluation and Monitoring Program] has analyzed his method and does not find even any merit in his method. And Roger is very definitely the expert in testing earthquake predictions based on astrological predictions and on any other theory using positions of heavenly bodies."

"I think Berkland has an interesting theory, but I think he's beating a dead horse, which was beaten to death years ago, and people keep resurrecting it."

"There are so many earthquakes that the real danger in this business is selecting earthquakes to fit your theory, and it's entirely possible to do it in good faith. If you're predicting an earthquake for Santa Clara County in that magnitude range, going as low as 3.5, for an eight-day period, your probability of that earthquake happening by chance alone is about 50%."

But Berkland is sticking with his seismic window theory, hoping to improve his score.

"No one should ignore the fact," said Berkland, "That the strongest 1979 quake in the world [7.9, near Mt. St. Elias, on the Alaska-Canada boundary] occurred only two days after the February 26 total eclipse of the sun (a syzygy-perigee day). And the second strongest this year took place off Acapulco only one day after the eclipse of the moon."

According to the almanac, the moon will be at perigee at 10:04 p.m. on Wednesday, Sept. 5, with a full moon and total eclipse of same occurring at 3:59 the next morning. Berkland's "window" will remain open through the 12th.

Should either the psychic's or the geologist's predictions prove accurate, then they are onto something. If they miss, then perhaps we are still ten years away from reliable earthquake prediction. ■

## LEGAL NOTICES

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### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39863  
The following person is doing business as GRANNY'S HOME REPAIRS, 245 Silliman, San Francisco, CA 94134. Billy Eldridge Allen, 245 Silliman, San Francisco, CA 94134. This business is conducted by an individual. Signed Billy Allen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 8, 1979.

Pub. Dates: August 15, 22, 29, September 5, 1979  
BG-13413

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39808  
The following person is doing business as HARLEQUIN ENTERTAINMENT AND PUBLIC RELATIONS, 816 Grove, San Francisco, CA 94117. K. Fong-Moseley, 8 Duran Court, Pacifica, CA 94044. This business is conducted by an individual. Signed K. Fong-Moseley. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 6, 1979.

Pub. Dates: August 15, 22, 29, September 5, 1979  
BG-13411

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39917  
The following person is doing business as WICKENDS/THE CAT (& THE MOUSESCOOP DE JOUR (3 names), 04, Pier 39, San Francisco, CA 94133. Michael E. Kensingler, Box 11461, San Francisco, CA 94101. This business is conducted by an individual. Signed Michael E. Kensingler. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on August 10, 1979.

August 15, 22, 29, September 5, 1979  
BG-13415

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40184  
The following person is doing business as CHARLES A. SKORINA & CO., 1200 Sacramento, San Francisco, CA 94108. Charles A. Skorina, 1200 Sacramento #401, San Francisco, CA 94108. This business is conducted by an individual. Signed Charles A. Skorina. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13434

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40183  
The following corporation is doing business as LANGLEY-TACKLES, 4111 18th Street & 2001 Union, San Francisco, CA & 366 Grand Avenue, Oakland, CA. Paul Langley & Co. (California), 4111 18th Street, San Francisco, CA. This business is conducted by a corporation. Signed Robert T. Tackes, President & Secretary, Paul Langley & Co. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13433

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40182  
The following person is doing business as ADAPTEXT ASSOCIATES, 450 Sansome, San Francisco, CA 94111. Joseph Dobkowski, 211 Helens Lane, Mill Valley, CA 94941. This business is conducted by a limited partnership. Signed Joseph Dobkowski. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13432

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40181  
The following person is doing business as JOAOI/EXCLUSIVE MAKE-UP DESIGNS, c/o Anthony Machado Interior Designs, 2245 Sacramento, San Francisco, CA 94115. Randy Lee Wagoner, 422 Noe, San Francisco, CA 94114. This business is conducted by an individual. Signed Randy L. Wagoner. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13431

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40180  
The following person is doing business as HOYT ELECTRIC COMPANY, 1330 Natoma, San Francisco, CA 94103. William H. Woodruff, 45 Powers, San Francisco, CA 94110. This business is conducted by an individual. Signed William H. Woodruff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios De Luna on August 24, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13436

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39976  
The following person is doing business as APPLIED FINANCIAL RESEARCH, 733 Fillmore #11, San Francisco, CA 94115. William Perkins, 733 Fillmore #11, San Francisco, CA 94115. This business is conducted by an individual. Signed William Perkins. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by Valaida S. Mason on August 14, 1979.

Pub. Dates: August 29, September 5, 12, 19, 1979  
BG-13435

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39772  
The following person is doing business as DESIGN DECISIONS/DESIGN DECISIONS LIGHTING/DESIGN DECISIONS EQUIPMENT/DESIGN DECISIONS CONSULTING (4 names), 196 Arguello, San Francisco, CA 94118. Gregg Alan Hauser, 196 Arguello, San Francisco, CA 94118. This business is conducted by an individual. Signed Gregg Hauser. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13404

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39972  
The following person is doing business as SAN FRANCISCO-INTERNATIONAL STABLES, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th Floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-134210

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39971  
The following person is doing business as SAN FRANCISCO-INTERNATIONAL LEASING COMPANY, 601 Montgomery, 19th Floor, San Francisco, CA 94111. Francis O. Scarpulla, 601 Montgomery, 19th Floor, San Francisco, CA 94111. This business is conducted by an individual. Signed Francis O. Scarpulla. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Valaida S. Mason on August 14, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13429

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40043  
The following persons are doing business as PHOENIX CAPITAL GROWTH INVESTORS, 2307 Van Ness, San Francisco, CA 94109. Melanie S. Pozez, 2307 Van Ness, San Francisco, CA 94109; Larry Morrell, 2307 Van Ness, San Francisco, CA 94109. This business is conducted by a limited partnership. Signed Melanie S. Pozez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13424

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40038  
The following persons are doing business as KING CONSTRUCTION COMPANY, 233 Sansome, Suite 400, San Francisco, CA 94104. Doris Ann King, 625 Greenwich, San Francisco, CA 94133; David Lee Chilenden, 825 Greenwich, San Francisco, CA 94133. This business is conducted by a general partnership. Signed Ann King. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13424

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40039  
The following person is doing business as CELICA SALON, 731 Florida, San Francisco, CA 94110. Thomas C. Holleran, 731 Florida, San Francisco, CA 94110. This business is conducted by an individual. Signed Thomas C. Holleran. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13428

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40039  
The following person is doing business as MAGIC OR MAGIC SERVICE, 561 Castro, San Francisco, CA 94114. Robert Bruce Puckett, 516 Laguna, San Francisco, CA 94102. This business is conducted by an individual. Signed Robert B. Puckett. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13421

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40041  
The following person is doing business as MAGIC OR MAGIC SERVICE, 561 Castro, San Francisco, CA 94114. Robert Bruce Puckett, 516 Laguna, San Francisco, CA 94102. This business is conducted by an individual. Signed Robert B. Puckett. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13423

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40042  
The following persons are doing business as B. BLINKIN, 4732 California, San Francisco, CA 94118. John Roger Scott, 4732 California, San Francisco, CA 94118; Jill Scott, 4732 California, San Francisco, CA 94118. This business is conducted by individuals (Husband & Wife). Signed John R. Scott. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13422

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40045  
The following persons are doing business as TRIAC COMPUTER SYSTEMS, 555 Clay, San Francisco, CA 94111. Robert S. Warren, 588 Liberty, San Francisco, CA 94114; James B. Stice, 7 Echo Place, Larkspur, CA 94939. This business is conducted by a general partnership. Signed James B. Stice. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13425

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 40046  
The following corporation is doing business as DOLAN TEXTILE GALLERY, 2415 Larkin, San Francisco, CA 94109. Dolan, Inc. (California), 2415 Larkin, San Francisco, CA 94109. This business is conducted by a corporation. Signed Nancy Novak, Secretary Treasurer, Dolan, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 17, 1979.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13427

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39807  
The following person is doing business as BELLE STAR, 816 Grove, San Francisco, CA 94117. K. Fong-Moseley, 8 Duran Court, Pacifica, CA 94044. This business is conducted by an individual. Signed K. Fong-Moseley. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 6, 1979.

Pub. Dates: August 15, 22, 29, September 5, 1979  
BG-13412

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39774  
The following person is doing business as NON-STOP BOOKS, 1940 Anza, San Francisco, CA 94118. John Keith Bailey, 1940 Anza, San Francisco, CA 94118. This business is conducted by an individual. Signed John Bailey. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13402

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39769  
The following person is doing business as DGR PRODUCTIONS, 241 Church #4, San Francisco, CA 94114. David Gary Robins, 241 Church #4, San Francisco, CA 94114. This business is conducted by an individual. Signed David G. Robins. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13409

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39771  
The following person is doing business as RICHDALE, 191 1/2 Chattanooga, San Francisco, CA 94114. Richard J. Wayland, 191 1/2 Chattanooga, San Francisco, CA 94114. This business is conducted by an individual. Signed Richard J. Wayland. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13405

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39773  
The following corporation is doing business as KINGSLEY PRODUCTIONS, INC., 828 Brannan, San Francisco, CA 94103. Allan K. Yost (California), 229 Winfield, San Francisco, CA 94110. This business is conducted by a corporation. Signed Allan K. Yost, President, Kingsley Productions. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13403

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39776  
The following persons are doing business as FOTO ASSOCIATES WEST/AUDIO VISUAL MULTIPLEX (2 names), 1240 14th Avenue, San Francisco, CA 94122. Andre S. Brummer, 1240 14th Avenue, San Francisco, CA 94122; Norman P. Haughey, 2721 Pacific, San Francisco, CA 94115. This business is conducted by a limited partnership. Signed Andre S. Brummer. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-134013

### STATEMENT OF WITHDRAWAL FROM PARTNERSHIP

FILE NO. 330033  
The following persons have withdrawn as general partners from the partnership operating under the fictitious business name of TECH'NIQUE, 2565 Third Street, San Francisco, CA 94107. James Orman, 2565 Third Street, San Francisco, CA 94107; Mark Hodges, 2565 Third Street, San Francisco, CA 94107. The fictitious business name statement for the partnership was filed on August 16, 1978, in the County of San Francisco. Signed James Orman & Mark Hodges. This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California, on August 10, 1979 by clerk Richard F. Metter.

August 15, 22, 29, September 5, 1979  
BG-13414

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39777  
The following persons are doing business as BOTANICA, 517 Mississippi, San Francisco, CA 94107; Rachael A. Spencer, 517 Mississippi, San Francisco, CA 94107; Suzanne DeGroot, 4029 25th Street, San Francisco, CA 94110. This business is conducted by an unincorporated association other than a partnership. Signed Rachael A. Spencer. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-134011

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39775  
The following persons are doing business as COMMERCIAL DRAPERY CONTRACTORS/COMMERCIAL INSTALLATIONS COMPANY (2 names), 1930 Hyde #16, San Francisco, CA 94109. Sandy Friborough, 1930 Hyde #16, San Francisco, CA 94109; John Friborough, 1930 Hyde #16, San Francisco, CA 94109. This business is conducted by individuals (Husband & Wife). Signed John Friborough. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-134012

### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 39770  
The following corporation is doing business as UNIVERSITY OF UTOPIA, 543 Frederick, San Francisco, CA 94117. Abacus, Inc. (California), 577 Frederick, San Francisco, CA 94117. This business is conducted by a corporation. Signed Claire S. Tulp, Secretary, Abacus, Inc. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk D. Flanagan on August 3, 1979.

Pub. Dates: August 8, 15, 22, 29, 1979  
BG-13406

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 759367  
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RONALD HENRY OLSON for change of name. Whereas the petition of RONALD HENRY OLSON has been filed in court for an order changing his name from RONALD HENRY OLSON to HENRY RONALD GOLDFIELD; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 28th day of September, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted. Dated August 15, 1979. Donald B. Constine, Judge of the Superior Court.

Pub. Dates: August 22, 29, September 5, 12, 1979  
BG-13426

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# WHAT'S SHAKING WHAT'S SHAKING IN EARTHQUAKE PREDICTIONS? EARTHQUAKE PREDICTION

*A psychic and a seismic window man stalk the temblor trail*

BY STEPHEN LEIPER

**T**he flurry of aftershocks from the 5.9 quake on the Calaveras fault that rocked the Bay Area in early August has punctuated another upsurge of interest in the state of the art of earthquake prediction and in seismic safety. Earthquake engineers meeting at Stanford last week tumbled all over each other to be the first to predict how soon we may be able to make predictions. It's a good ten years away, they lamented.

Meanwhile, in the South Bay, a county geologist and a professional psychic are way out on a prediction limb, having arrived there by totally different routes. They both claim a high percentage of accurate past predictions of earthquakes, and they both say another period of seismic activity is likely to occur in early September. Neither, however, will go so far as to predict The Big One.

In a land where tremors and rumors of tremors circulate underground and sometimes keep the populace awake at

night, it is important to dispel rumors of quakes when they are based on nothing but hot air and idle speculation. But it seems just as important to follow up important leads.

Although some people profess they would rather not know when the next one—big or little—will hit, it is obvious that if we could get a handle on when temblors are likely to occur, we would be better prepared to cope with them. More energy would go into bringing emergency services closer to a state of readiness, and individuals would pay closer attention to the simple precautions about what to do before, during and after a major disturbance. Thousands of lives could be saved, and trauma and panic kept to a minimum.

The California Earthquake Prediction Evaluation Council said four years ago that we should prepare for a destructive earthquake. But out of 1,450 people interviewed by experts at UCLA recently, only 35 said that earthquakes are one of the most urgent problems for California. This despite warnings that as many as 20,000 people could be killed in a major quake in Southern California, if

it struck at the wrong time of day. The Bay Area is in no better shape.

"We ought to start getting ready for it," says Phil Day, San Francisco's director of emergency services. "It's as simple as that."

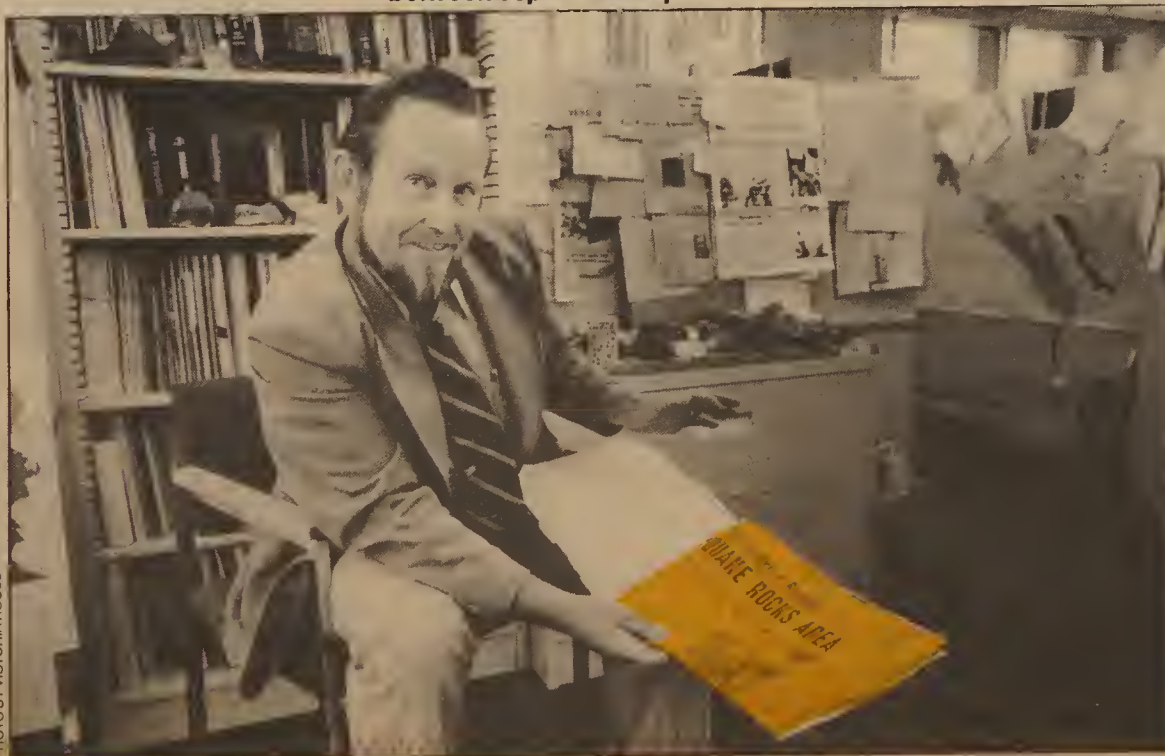
For those who prefer to bury their heads in the sand, it is suggested that they go all the way down to bedrock, and doubleknot their shoelaces.

## CLARISA BERNHARDT, THE EARTHQUAKE LADY

There is a certain low-key, offhand manner about Clarisa Bernhardt, as she matter-of-factly senses the tension along fault systems, predicts a gradually changing coastline and makes forays into political prognostication. Yet there is a measure of PR in her presentation as well. It creates a combination that somehow matches her physical appearance, for she is an attractive woman who uses no makeup, but then adds the embellishment of false eyelashes.

She is a professional psychic who gives lectures, appears on national talk shows, consults with businesses and individuals and has become known as "The Earthquake Lady."

**Geologist Jim Berkland sees the pull of the sun and moon opening a "seismic window" between Sept. 5 and Sept. 12.**



She has earned that appellation by her uncanny predictions of earthquakes, which she has received in visions. She predicted, almost to the minute, a Thanksgiving Day 1974 earthquake in Hollister that registered 5.2 on the Richter scale.

In the troubled waters where rigorous scientific method meets extrasensory perceptions, Clarisa's predictions have met with severe skepticism and with downright awe.

Contacted in Denver, John Derr, chief of operations for the National Earthquake Information Service, told me, "The best statement I can make is still that she has some hits that are hard to ignore. She has some very close ones. She also has some clear misses. And based on the data that we have, it looks as if she is doing better than chance.

"It seems that the predictions that she has the most confidence in—the ones that *do* seem to happen more often than not—are the ones that she gets in visions. And if she called me up and told me that she had this vision and she saw this date circled on a calendar, I would consider it a relatively high-credibility prediction on her part."

As for her statistical rate of success, Derr said, "It's been exceedingly difficult to keep track of things like this because it takes a concerted, persistent effort on our part and on her part to file every prediction, and it's very easy for her to write down a prediction and then not file it with us until after the fact and then say, 'Oh, yes, I predicted that.'"

Not all of Clarisa's earthquake predictions come from visions. Some are based simply on intuitive feelings. Her sensing of increased seismic activity in California in September has not come from a vision, she says.

"I just think September is going to be a very active time for earthquakes," she told me in an interview in the relatively peaceful reception area at the Santa Clara apartment complex where she lives.

Clarisa Bernhardt: "I have had 11 visions of earthquakes, and science has been interested in me because of the fact that when I have a vision I will usually see like a calendar—it's like watching TV or opening up a newspaper and seeing a whole spread there—and it gives

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